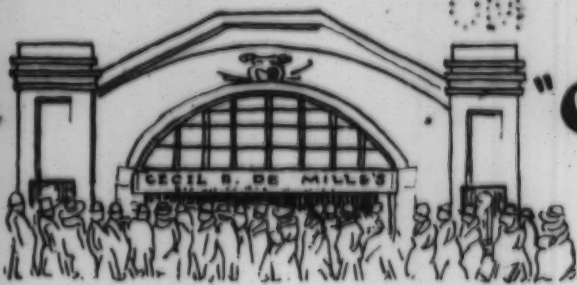


# DRAMATIC MIRROR

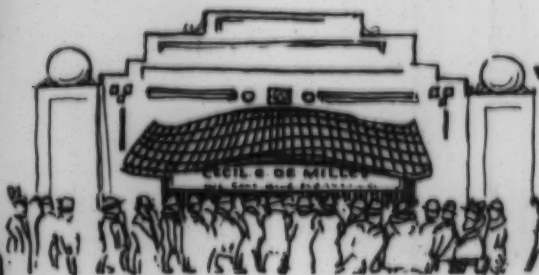


VIVIAN MARTIN  
STAR IN PARAMOUNT PICTURES

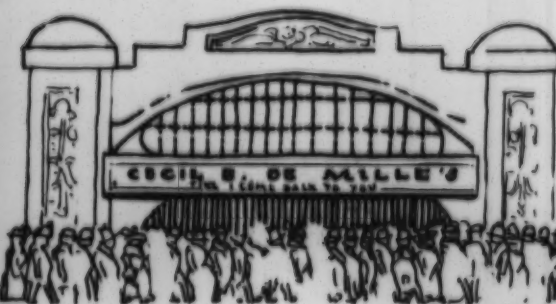
HOW DID YOU LIKE THE CHRISTMAS NUMBER!



*In June they saw*  
**"Old Wives for New"**



*In July*  
**"We Can't Have Everything"**



*In August*  
**"Till I Come Back to You"**



Now Comes  
**Cecil B. DeMille's**  
**"THE SQUAW MAN"**

An ARTCRAFT Picture

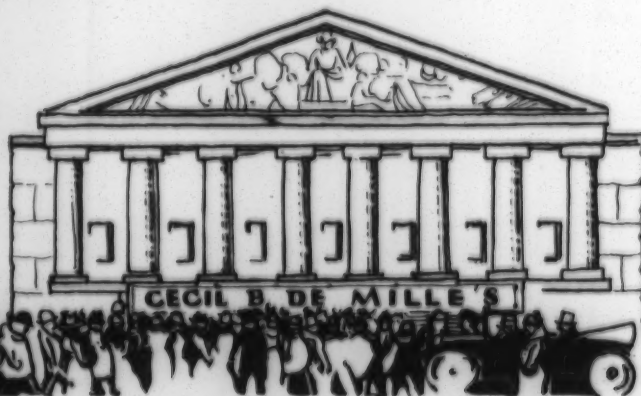
by Edwin Milton Royle  
Adapted for the Screen by Beulah Marie Dix

A modern version of Edwin Milton Royle's  
famous play 'The Squaw Man'

**His Greatest Box Office Success,**



**FAMOUS PLAYERS-LASKY CORPORATION**  
ADOLPH ZUKOR Pres. JESSE LASKY Vice Pres. CECIL B. DE MILLE Director General  
NEW YORK



279681

SEP 19 1916



# IN A PROFESSIONAL PLAYGOER'S NOTEBOOK

**I** NTERESTING things, note books. As interesting for the surprises they hold as well as for the facts. I have been looking over a collection of them—particularly that one in which I started bravely the first week of 1918 to set down the important happenings of the theater, with the intention of keeping them as completely catalogued and as perfectly in order as does that most successful of my statistical confreres, Louis De Foe.

In the drama 1918 was not a year of creative effort. I find in the record no outstanding achievement among the playwrights, native or foreign, and no sudden rise to histrionic glory of some previously obscure player. It was a year, rather, of evanescent triumphs and superficial successes.

## Promising Movement That Failed

**I** T WAS the year, for instance, in which the Washington Square Players, who represented the most promising and encouraging of the new movements in the theater—the same being the old movements reborn—went down to an undeserved defeat.

It was the year in which we arose in our places and cheered the return of Lionel Barrymore to a strong acting role in "The Copperhead"—and spent the rest of the evening explaining that Augustus Thomas' play was not worthy the Barrymore genius.

It was the year Ethel Barrymore played "Camille"—a new Camille, set in a modernized version that was linked skillfully but not at all effectively to the moving picture form in construction, and we should like to recall this Marguerite Gautier as among the worthiest of the Barrymore successes—if we could.

It was the year in which John Barrymore gave a splendidly vivid characterization of the gloomy young Tolstoyan in "Redemption," and slowly compelled recognition for a fine bit of work.

It was the year Laurette Taylor (George Tyler assisting) did a mighty thing, or at least furnished the inspiration for it, by heading a wonderful company of celebrities who earned three-quarters of a million dollars for the Red Cross with a special tour of "Out There," but it was also the year that she failed, honorably and bravely, but none the less surely, with her attempted Shakspearean characterizations, and the year in which she was forced finally to resume playing her "Peg o' My Heart" type of heroine, which she had sworn never to do, in "Happiness," in order to fill out her time profitably.

In 1918 Margaret Anglin briefly reached the heights with her fine revivals of "Electra" and "Medea."

It was the year in which Mrs. Fiske tried to uphold her dominant position, first with "Mme. Sand," with which she had started a month or two before, and then with Henri Lavedan's "Service," and suffered a keen disappointment in both instances.

## Picture Card Plays Not Popular

**I** T WAS the year in which Henry Miller, having acquired a vast experience as actor and manager and a considerable

## BY BURNS MANTLE Being Marginal Notes on Some of the Things that Happened In and to the Theater in 1918

fortune to go with it, decided to build a handsome theater of his own in New York, which he did. And then had to close it up periodically because the public would have none of the artificial little picture card plays he elected to produce.

It was the year Leo Ditrichstein, as gifted a player as any you might care to mention, was forced to take over the management of his own tour because "The Matinee Idol" fell short of "The Great Lover" in popular appeal and his managers wanted to close it up before he was ready.

It was the year in which that other actor-manager, American by adoption and training, though English by birth, William Faversham, starting courageously with a lease on the Maxine Elliott Theater and a plan to produce a series of worthy plays, came a cropper with the Troubetskoy's "Allegiance" and was finally forced, with Miss Elliott, to a road revival of "Lord and Lady Algy."

## Some Pleasing Features of Season

**S** TILL, there are a few pleasant incidents to recall, a few signs that point the way to an increasing interest in a different, if not a better drama. There is Walter Hampden's much talked of success in "Hamlet," for instance, and the John Barrymore success in "Redemption," and Stuart Walker's praiseworthy staging of "The Book of Job," in which George Gaul read the long text eloquently; and the Coburns' complete success with "The Better 'Ole," in which comedy characterization is so splendidly humanized; and Channing Pollock's success with his two plays, "The Road to Destiny" and "The Crowded Hour," the first a play with an idea and the second a play with a moving flare of drama; and Shelley Hull's elevation to stardom through an earned success in "Under Orders," and Frank Bacon's triumph in "Lightnin'," and Winthrop Ames' production of "The Betrothal."

No comedy of recent years has pleased more people than "Friendly Enemies," nor any melodrama thrilled and held more people interested than "Three Faces East," nor any sex play caused more discussion than "Tiger! Tiger!"

Alice Brady is to be credited with a personal success, too, that not only kept Owen Davis' "Forever After" playing for weeks at the Central, but took it finally back to the home theater of the Bradys, the Playhouse, and promises to keep it there for some months to come. Roland West's "The Unknown Purple" is an interesting recollection, and Cyril Maude's return to his best form in "The Saving Grace" has helped to make at least one man's job of professional play-going seem worth while. Neither shall I easily forget Mergrue's smart "Tea for Three," or Collier's feast of laughter, "Nothing But Lies," or the charming "Three Wise Fools."

There were musical plays to remember, too, in "Going Up," "The Girl Behind the Gun," "The Rainbow Girl" and "The Canary."

So, although the standard was not held at a particularly high level, and there was a dearth of fine things and big things, we can consistently attribute that fact to the war and remember that, under the conditions prevailing, the entertainment of the theater held up surprisingly well.

# THE MIRROR

LOUIS R. REID, Managing Editor

## New Year Greeted with Hope in Theater After Four Years of Buffeting

THE coming of a New Year is always looked forward to as a turn in the road, the borderland of an undiscovered country. In the past the reason for this has been that the world has moved in a more or less methodical way without any momentous event that could upset its even progress.

The coming of New Year's, 1919, however, is an event that has never been paralleled in the world's history. For America it means a possible world realization of the ideals for which the nation has stood. Peace has come, and with it a new order of things.

To the theater this must mean much. Through the dark four years that have passed the theater has been buffeted by the worst storms it ever encountered. The last year in particular has been a period of uncertainty and difficulty never before approached. The routing of road companies was a problem many managers did not try to solve. Increased transportation costs, priority for essentials only—these were some of the barriers. In addition, the influenza epidemic paralyzed business of all kinds in many parts of the country.

Now this is all over and the future seems smooth. The theater, in the opinion of those best qualified to know, has before it a new year of the greatest prosperity in its history. The hardships it has gone through and the self-sacrificing devotion of its people to the cause of winning the war entitle it to the best 1919 has to offer.

...

## Sign of Banishment of Intolerance of Sunday Amusements in Bill at Albany

NOTHING could be more indicative of the trend of the times than the very apparent death struggles of the spirit of intolerance that has always been part and parcel of Sunday amusements. Now, it seems, the discovery has been made that the exhibition of motion pictures on Sunday is not necessarily an evidence of an unregenerate public.

From Albany comes word that a bill is being drafted and is to be introduced in the Legislature legalizing the showing of motion pictures in every city in New York State on Sunday as well as on every other day in the week. This is indeed a step forward. Heretofore conflicting opinions of the Supreme Court regarding the interpretation of an antiquated statute have made the Sunday showing of pictures unlawful.

That this bill, when introduced, should be adopted without opposition goes without saying. There never has been and never can be the slightest harm in Sunday motion pictures. On the other hand, they have supplied the public with a pleasant and highly moral method of spending a day that to many is the only one on which recreation may be indulged in. There should be no dissenting voice raised when the bill comes up for vote.

## Shakespeare Well Presented Is Profitable; Hampden Season a Big Success

THE oft-repeated statement that Shakespeare is not profitable for the producing manager is again proved fallacious in view of the emphatic success of the Shakespeare Playhouse under the direction of Frank McEntee. This is due not only to excellent managerial skill but to the gifted performance of Walter Hampden as Hamlet. Mr. Hampden has been enthusiastically acclaimed in all quarters for his eloquent interpretation of the Danish prince, and his performances, as a result, have attracted capacity audiences.

But Messrs. Hampden and McEntee are not alone in their financial reward. Robert B. Mantell has been playing Shakespearean repertoire for many seasons with profit. His leading man, Fritz Leiber, recently entered the classic lists on his own account in the role of Hamlet and drew an interested audience.

E. H. Sothern and Julia Marlowe presented Shakespeare with great success for several seasons. The productions of the late Richard Mansfield earned large returns. The late Beerbohm Tree established himself very securely financially, chiefly with the aid of Shakespeare.

Such manifestations of popularity prove that Shakespeare does pay when it is well played and presented. There is always an audience eager to appreciate and encourage the maintenance of the best traditions of the stage. And it is a fine thing for the theater—the American theater—when young and versatile players like Hampden and Leiber decide to carry on these traditions.

...

## To Really Save, Producers Should Use Distributing Agencies

MOTION picture producers are congratulating themselves on the fact that since the war is over the taxes on certain necessities to the film industry will be lifted, or at least greatly reduced. This, they declare, means great progress for the business, in that it makes available for production large sums of money heretofore tied up in taxes.

So far as this goes, it is justified, but it doesn't go far enough.

Just at present many producers are worrying chiefly on two points—how to sign up all the stars, and how to expand their individual exchange systems. The cornering of stars is undoubtedly a province of the producer, and as such is not open to criticism on this basis. But the distribution of pictures is only a province of many producers by virtue of their desire to dominate two separate and distinct fields.

Up to now they have not been able to see that they can release their product through any one of several distributing agencies at much less cost and with much greater efficiency than their own exchange system provides. But the time is fast approaching when they must see the light, and the public as well as the industry will be the gainer.





**MISS CLAIRE ADAMS**

*As Ann Blair, the little Southern heroine in "The Key to Power."  
Produced by Educational*

## MANAGERS FOREMOST IN MOVEMENT TO MAKE BROADWAY AGAIN PRESENTABLE

**Present Torn-Up Landscape to Be Reclaimed, with Major H. G. Opdycke in Charge—Theaters to Benefit Greatly from Reforms in Traffic Conditions**

**B**ROADWAY is to be cleaned up. This does not mean that the old street is to be Billysundayed or its morals sent to the dry cleaners. It simply means that some of the Alpine scenery is to be removed, so that hereafter the amateur mountain climbers who have been practicing on the Matterhorns and the Jungfraus that dot Times Square and nearby territory will have to go to Switzerland if they want to gather Edelweiss.

It has been so long since Broadway resembled a street that those who now seek to restore it to its pre-subway grace and beauty have only their memories to depend upon in their efforts to make it look presentable again. But that's the task the Broadway Association has undertaken, and it has appointed Major Henry G. Opdycke, late of the American Expeditionary Force in France, as its managing director. Major Opdycke was honorably discharged from the army last week after having had charge of telegraph and telephone line construction between the base ports and fighting fronts, and is therefore familiar with wrecked villages and torn-up landscape.

The Broadway Association declares that the present fight to reclaim Broadway will be carried to a finish so that hereafter the street cannot be shot to pieces by every itinerant contractor who has nothing else to do.

### Managers Active in Campaign

Foremost in the movement are big theatrical managers and producers, representing the profession that has been foremost among the sufferers. For years theater entrances from Thirty-eighth street to Fiftieth street have been blocked night after night by traffic jams that defied the efforts of patrons to get to their seats before the middle of the first act. There were fenced off sidewalks which were in reality only skeleton platforms from which pedestrians could look off into space and watch muscle-bound young men manœuvring underground New York with steam drills and pickaxes. Occasionally a whole family would be jolted when a blast of dynamite let go before they had time to heed the warning of the wild looking person who came tearing at them waving a red flag or lantern. It was as easy and safe to get into a Broadway theater as it used to be to cross No Man's Land in an upright position.

"Someone once said that Broadway was a state of mind," said a well-known first nighter, discussing the plans of the Broadway Association. "If that's true, the case should be taken to a lunacy commission where the old street's geographical aberrations can be ironed out. From the looks of the places where the pavement used to be, the Public Service Commission can't do a thing."

Representing the theatrical interests on the Association's new board of directors are Daniel Frohman and E. F. Albee. Others are Alexander J. Hemphill of the Guaranty Trust Co., President Louis G. Kaufman of the Chatham and Phenix National Bank, President R. R. Moore of the Commercial Trust Co., Horace Saks of Saks & Co., Bernard Gimbel of Gimbel Brothers, August Silz and Sidney Bowman.

### Real Reforms in Traffic

The association is determined to bring about real reforms in traffic and transportation, in the cleaning up of the street and in obtaining a really adequate and unified lighting system. The present system is regarded as insufficient in many stretches. The present enclosed surface cars operating on Broadway also are coming in for their share of reform. The association declares that surface cars on Broadway must be done away with altogether, or cars more suited to present-day needs substituted.

All these things will undoubtedly work for the benefit of the theaters. Broadway at night is the most thickly congested street in the world, and in these times of theatrical prosperity, crowds about theater entrances are decidedly real and not existent only in the mind of press agents. From 8 to 8.30 p. m. and for an hour following closing time, sidewalks and streets in the theatrical district are a mass of crowding men and women, taxicabs, street cars, trucks and everything else that has the power of locomotion.

Under present conditions, it is no longer possible to go to a theater in comfort, or to sit through a performance without dire forebodings as to whether the trip across the narrow stretch of sidewalk in front will be made in safety. The movement of the Broadway Association should have the undivided co-operation of everyone who is interested in things theatrical.

### More Keeney Theaters

Frank A. Keeney has two new theaters rapidly nearing completion. Each has a seating capacity of 2,500. They are in Kingston, N. Y., and Williamsport, Pa., and will be ready to open about Feb. 1.

The theaters are equipped with pipe organs. Mr. Keeney is wavering between a policy of pictures with high class music and a bill of vaudeville and pictures.

### Scenic Painters Set Higher Value on Their Work

Indications are pointing to a general strike of scenic painters throughout New York early in January. Quite an increase will be demanded over the present wage scale.

Although there are said to be many scenic painters in quest of work, they demand more money than offered.

In one studio the painters are receiving \$32.50 a week, others more. The men getting that amount are planning to ask for \$45, with some seeking as much as \$60.

The studios are making every effort to fulfill orders on hand.

### Theaters Beat Health Authorities in Erie

Health authorities in Erie, Pa., could not close the theaters. They tried to do so at the first breaking out of the epidemic, but the theaters combined to get out an injunction against the Health Department, restraining them from putting a closing order into effect. The contention was that theaters are in no different class from department stores and other places where people congregate. Last week the court rendered the theaters a permanent injunction, which means that the health authorities in Erie are henceforth powerless to close the theaters.

### Special Shubert Matinees

The Shuberts, to entertain part of the enormous influx of holiday visitors and sightseers during the holidays, will have special matinees at all their theaters in this city. The dates are Dec. 27 and 31 and Jan. 3.

### "The Illusionist" for Woods

A. H. Woods has acquired the rights to a French play by Sacha Guitry, entitled "The Illusionist." He has not decided on the time for its production.

## EDMONTON THEATER INTERESTS COMBINE IN PROTECTIVE MOVE

**Managers, Stage Hands and Picture Operators Work Together to Improve Conditions and Fight Taxation**

**A** COMBINATION of theater managers and employees for the joint protection of both and the betterment of conditions for themselves and the public generally has been effected in Edmonton, Alberta, and the result is the Edmonton Theatrical Association, which is allied with the Western Theatrical League.

The Association was formed at a meeting of managers of all legitimate, vaudeville and motion picture theaters in the city, representatives of the stage hands' union, the musicians' union and the motion picture operators' union. Following are the officers:

President, E. H. Benson; Vice-President, John Hazza; Secretary-Treasurer, A. Malley; and an executive committee made up of two members of each of the three unions. There are at present 400 charter members in the Edmonton Association.

Similar movements have been started in Winnipeg and Calgary, and associations there are in close touch with other western centers where the process of organization is now going on. It is intended to make the movement nationwide.

The theatrical interests declare they have much to do in the future, and say that a united theatrical front is something no government has had to

## DRAMATIC MIRROR

## NEW LAW WILL STOP TICKET PROFITEERS

**Producers, Managers and Hotel Agents Approve of Proposed Ordinance**

Theatrical producers and managers and ticket brokers, as distinguished from speculators, are united in their approval of the proposed law restricting ticket speculation. The ordinance has been adopted by the Board of Aldermen, and now only awaits the signature of Mayor Hylan before becoming effective.

Well known ticket brokers believe the law will eliminate ticket profiteering, which, they admit, has become in reality a public scandal. It has been the out-of-town theatergoers, they say, who have been the particular victims of the speculators, and the measure will come with much relief to them.

"The ordinance is a step in the right direction," said William McBride, head of one of the oldest brokerage agencies. "We have never charged more than the 50-cent advance now to be provided for. The proposed law establishes our business on a firmer basis and does away with the careless practices of unreliable operators."

Joseph LeBlanc, known as the "cut rate" ticket man, said the ordinance would in no way affect his business. He says he sells tickets at half the regular price, and never makes a profit of 50 cents a ticket.

The speculators are greatly perturbed at the outlook. There are about fourteen independent operators who declare they will fight the ordinance if it appears that their business is to suffer.

contend with in the past. The result is that the real force and purpose of the theater have never pressed home on the public. Taxes, they say, have been imposed on the theaters in every conceivable way and at every opportunity, and whenever a government or municipality decided to raise money by a new tax, the theater was always the first to be singled out.

The dominion, provincial and municipal taxes, it is claimed, overlap and are unfair. Theaters are taxed from the lobby to the stage and from the cellar to the roof, to say nothing of railway and customs taxes by which they are affected.

Not only are the theaters as an institution taxed, but every one who desires to attend a performance must pay a penalty before entering the doors.

The organization has been spurred to action by the almost helpless position the theatrical employees found themselves in during the recent influenza epidemic. Four hundred men and women were thrown out of work in Edmonton for six weeks, and, while they accepted the situation without complaining, because they considered that in so doing they were helping to stamp out the epidemic, they were forced to realize their dependent condition.



## BAN IS NOW OFF PRIVATE CARS

### Shows Now May Travel in Own Conveyances

A. E. Smith, Regional Director of Railroads for the Eastern Division, with headquarters in New York, is now informing theatrical producers that all restrictions on private cars on railroads running out of this city have been lifted and that official notice was scheduled to reach all eastern federal railroad managers Dec. 16.

The Gatts, Rowland and Clifford show, "In Old Kentucky," was the first to take advantage of the new ruling.

### Arliss in Double Bill of New Play and Revival

George Arliss and a special company, according to George Tyler, are shortly to appear in New York in a double bill, consisting of Sir James Barrie's newest one-act play, "A Well-Remembered Voice," and a revival of the late Hubert Henry Davies's comedy, "The Mollusc," which Sir Charles Wyndham and Mary Moore once produced here.

"A Well-Remembered Voice," which has been seen in London, is said to be a unique example of Barrie's imaginative writing. It deals with the return to a father of the spirit form of a dead soldier son. The audience hears only the voice of the returned spirit, but the father is supposed to see him as well. The dialogue is developed in a vein of more or less whimsical humor.

In London Sir Forbes-Robertson played the father.

### Mosher President of Buffalo Theatrical Managers

Ira M. Mosher, manager of the Palace Theater in Buffalo, has been elected president of the Buffalo Theatrical Managers' Association.

Other officers named for the ensuing year are: Vice-president, J. H. Michael of the Academy and Regent; secretary and counsel, Valentine E. O'Grady; treasurer, Harold B. Franklin of Shea's Hippodrome.

The board of directors for 1919 will be John R. Oishei of the Teck, Dr. Peter C. Cornell of the Majestic, Harold B. Franklin, M. Slotkin of the Olympic, Earl L. Crabb of the Strand, Ira M. Mosher and William Graham of the Garden.

### Wise and Courtenay in "Cappy Ricks"

Thomas A. Wise and William Courtenay have been placed under contract by Oliver Morosco to head the cast of "Cappy Ricks." They have been together in other productions. This will go a long way toward making the much vaunted "typical Morosco cast," for lack of which the play was temporarily withdrawn.

"Cappy Ricks" is a comedy built on some stories in the Saturday Evening Post by Edward E. Rose.

### Cort Acquires "Bruised Wings"

Barney Gerard having disposed of his interest in the play "Bruised Wings," John Cort will in the near future produce the piece by arrangement with Edward Clark.

## ON THE RIALTO

THOMAS DIXON is the latest to enter the lists of the Broadway producing managers. Author of several novels, producer of motion picture spectacles, lecturer and publicist, he is extending his versatility in the piquant and alluring direction of Forty-second street. And Forty-second street is the symbol of the theater—the exclusive symbol of the house of Woods and Selwyn. Mr. Dixon is said to have enriched himself considerably as the author of "The Clansman," from which the Griffith picture, "The Birth of a Nation," was made. He has sponsored many film productions since the presentation of that picture, including "The Fall of a Nation." Now he is the lessee of the Harris Theater, and his initial offering is Walter Hackett's play, "The Foe Invisible"—advertised significantly as "not a war play."

Mr. Dixon has been so absorbed in his new enterprise that he has even been observed directing the hanging of a huge sign over the entrance of the Harris.

MANAGERS have not been depressed by the usual pre-Christmas slump in theater patronage. Since the signing of the armistice they have reaped a golden harvest along Broadway, and they are aware that the prosperity will be resumed on December 26, as New York is crowded with holiday visitors. The shops and hotels report that not since the war began has such a quantity of "ready money" been in evidence.

NINE new attractions in one week testify to the renewed activity of the theater, following a period in which seemingly every obstacle from epidemics and war-time economy to inclement weather conditions presented itself. But the lull has passed, much to the relief of the managers, the speculators, the dear public and Cain's storehouse.

WHILE passing the memorable house of Cain during a week in which failures were being recorded with amazing rapidity, the writer chanced to remark to a man who was superintending the unloading of scenery: "So this is the home of dead plays?" And the reply came back quickly: "Yes, and it's the liveliest place in town this week."

A. H. WOODS is to sail for London shortly to supervise the presentation of "Friendly Enemies." Incidentally, there is considerable conjecture here as to whether the play will prove a success in the British capital, some maintaining that inasmuch as no German-British population has ever been recognized, the play will exert no interest, while others take the stand that Londoners will find the same appeal in it as do New Yorkers and Chicagoans. At any rate Mr. Woods is losing no sleep about its outcome. He effected a highly satisfactory arrangement for the production of the play and will attend the premiere.

It is reported that the opening of the play is scheduled to take place on the night that President Wilson arrives in London. As the President gave the play a warm endorsement on its opening night in Washington, such an event is regarded as being a particularly good omen for the reception of the comedy in London.

FORMER Charles Frohman successes are finding their way back to the stage with remarkable regularity, and with a resumption of their old-time prosperity. William Faversham and Maxine Elliott intend to present "Lord and Lady Algy" on a tour to the Pacific Coast, Henry Miller and Ruth Chatterton are playing in "A Marriage of Convenience" to profits which were not in evidence for their revival of "Daddy Long Legs," and George Arliss is to revive "The Mollusc."

GEORGE M. COHAN had two premieres this week after a period of comparative quiet, so far as playwriting is concerned. Robert Hilliard and Chauncey Olcott are the new bearers of the Cohan name to Broadway.

IT is the immediate wish of Florenz Ziegfeld, Jr., that more elevators were in operation in the New Amsterdam Theater Building. There is a congestion of people in the New Amsterdam—not unlike that which is sending the managers of the motion picture temples on to fame and Rolls-Royces—during the interval between the conclusion of the nine o'clock revue and the beginning of the midnight frolic, and the two elevators in use are not sufficient to handle the crowds.

SHAKESPEAREAN ambitions are not all dead yet. Now it develops that Louis Mann longs to don the classic mantle, and read the immortal bard's lines. The role of Shylock in "The Merchant of Venice" is said to be the one Mr. Mann has in mind. It may be remembered that Eddie Foy once responded to the urge to do Shakespeare.

"THE BETTER 'OLE," which started in Greenwich Village, like so many other things that originate in that near-Bohemia, is becoming extremely contagious. So popular is this realistic war play that four companies are being formed to present it on tour. James K. Hackett will head one company, and Maclyn Arbuckle will head another.

## WYBERT STAMFORD HERE FROM LONDON

### Will Supervise Production of "Oh, Joy," Which Has Run Over a Year There

Wybert Stamford, English stage producer, who gave London "The Boy," which has had a run of more than a year at the Adelphi Theater, is here to supervise the production of that musical comedy in New York. Mr. Stamford was accompanied by Captain Harold Arthur Molyneux of the Royal Air Force, on the way home to Toronto on a three months leave.

Mr. Stamford has been associated with Claude Edwards in the latter's theatrical activities throughout the British empire and also was stage manager at Daly's and the Apollo in London. Fifteen years ago he produced "Veronique" here. "The Boy" is a musical version of Sir Arthur Wing Pinero's "The Magistrate." It will be produced here under the title of "Oh, Joy" early in February at one of the Shubert theaters.

### "The Better 'Ole" by Four Companies

So well has Captain Bruce Bairnsfather's play of "The Better 'Ole" become liked that four companies now are being formed to present it out of town and on the road.

James K. Hackett, in the Old Bill part will head a company to tour Canada which will open in Toronto, Dec. 30.

Maclyn Arbuckle heads a cast which begins at the Broad Street Theater in Philadelphia on Jan. 20.

Edmund Gurney will play Old Bill in the company which will start operations at the Hollis Street Theater in Boston on Jan. 6, and another company yet to be organized will begin an engagement in Chicago in late February.

### Christmas Activities of Stage Women's War Relief

The small French town of Avey had its Christmas of holly, plum pudding and five thousand presents furnished by the Stage Women's War Relief, arranged by the Paris representative, Dorothy Donnelly.

On this side of the water eleven programs were furnished to camps and base hospitals on Christmas Day.

Gifts and a Christmas breakfast were given at the Stage Women's War Relief Service House and \$1,000 worth of tickets distributed to soldiers, sailors and marines.

### From Mixed to Legitimate

The Casino Theater in San Francisco, which since its opening two years ago has been devoted to vaudeville and pictures, will be turned over to the legitimate. It is a large house, seating 2,700. Grand opera also will be given there. The owners are Ackerman, Harris & Brown, of the Hippodrome circuit.

### Sunday Music at Selwyn

Beginning Sunday night Selwyn & Co. will present musical concerts at the new Selwyn Theater in Forty-second Street. The first program has been arranged by M. H. Hanson and will include Leo Ornstein, pianist; Vera Barstow, violinist.



## WITH STAGE PLAYS AND PLAYERS

### AUSTRALIA HAS LIVELY SEASON OF POPULAR STAGE OFFERINGS

**"De Luxe Annie," "Invisible Foe" and "Eyes of Youth" Prove Big Drawing Cards—"Man Who Came Back" Does Huge Business**

**"DE LUXE ANNIE,"** "The Invisible Foe" and "Eyes of Youth" are the best plays (and likewise best acted) that Sydney has seen for an age. "The Invisible Foe" revealed a small cast capably suited in every role. Emelie Polini is delightful in both plays, and her touch of comedy in "Eyes of Youth" is distinctly clever. Cyril Mackay as the juvenile manages to "get there." Teddy Gravestock and Cecil Collins are in charge of the business arrangements for the Taits at the Palace.

Harold Bowden and E. J. Tait are expected back here again at the end of the month after their tour through America.

Muriel Starr, Louis Kimball and Frank Harvey did wonderful business with "The Man Who Came Back" at the Criterion recently for several weeks. Kimball predominates in all the scenes as "the man," and the local people never seem to tire of the talented young American. The play was taken off in favor of "The Great Divide," which only ran for two weeks, giving way to revivals of "Bought and Paid For" and "Madame X," each for two weeks. E. W. Morrison is still here as producer. Tommy Foster stage-manages and Jimmy Hazlitt still looks after the house arrangements.

#### "Katinka" Drew Big Houses

"Katinka" drew record houses in Melbourne for three months and for the last ten weeks has done the same here at Her Majesty's. Florence Young is Mrs. Helen Hopper and Phil Smith her humorous hubby.

Sydney James and Madeline Rossiter have a bright little show at the Playhouse. Kennedy Allen, J. H. Dunn, Cecil Haynes, Myra Hammon, Jim Brennan, Cyril Northcote, Lance and Laurie Kennedy and Dorothy McBride constitute the personnel of the combination, with Charles Weston as business manager. Business has been tremendous for the past fourteen weeks, and there is a weekly change of "Pierrot Pie," as the show is termed.

The Williamson importations, who arrived per the Sonoma, included Toby Claude and May De Sousa for the pantomime, "Goody Two Shoes." Mr. and Mrs. R. H. Figman, Pirie Bush and Aggie Deery for "The Tailor Made Man," and George Smith, one of the firm's old managers, also arrived from New York.

Margaret Wycherley and Brinsley Shaw left last month for the States after their recent tour of Australia with "The Thirteenth Chair." The balance of the company has reached Sydney and will join Mr. Figman's support.

"Going Up" at Adelaide created a furore, with the following in the cast: Alfred Frith, Maude Fane, William Greene, Field Fisher.

"Friendly Enemies" opened at the Criterion, Sydney, Dec. 4th. "Goody Two Shoes" is the Williamson pantomime for Melbourne Christmas.

"The High Cost of Living" is at the Theater Royal, Melbourne, with James R. Waters, Nick Adams, Maggie Moore and Rosie Parkes in the leading roles. The company played two versions of "Potash" before giving this show, with excellent business results.

#### Taits' Repertory Company

The Taits have inaugurated here a repertory company, comprising members of the Emelie Polini company and leading amateurs under the direction of Gregan McMahon. All members of the cast agree to play under the same conditions and wages. They only show one matinee so far each week and to date the theater has been crowded at every performance. Those who appeared in "The Doctor's Dilemma" comprised G. Kay Souper, Arthur Greenaway, Eardley Turner, Alf Bristowe, Cecil Brookling, George Bryant, Georgia Harvey, Monica Scully, Olive Wilton, Charles Bertal, Maurice Dudley and Raymond Lawrence.

George Tallis arrived last week with a big bag of novelties for the firm.

Andrew McCunn also arrived by the Sonoma after searching the United States for musical novelties for the coming pantomime.

Pearl Ladd, George Arnold, Jack Cannon and the "Bing Boys" company are at present drawing capital houses with the new revue, "Hullo Everybody."

#### Ban Lifted in Topeka

Topeka theaters, after having been closed since Dec. 1 on account of the influenza epidemic, were reopened last Monday.

One house plays vaudeville, a second will present musical comedies, while the third has a combination bill. All are under the direction of I. M. & Roy Crawford.

#### More "Hamlet" Matinees

Two more Shakespeare Playhouse matinees of "Hamlet" at the Plymouth Theater will be given on Tuesday afternoon, Dec. 31, at 2:30 o'clock, and on Saturday morning, Jan. 4, at 10:30.

#### New Play for Rose Stahl

Augustus Pitou will present Rose Stahl in a new play called "Is Money Everything?"

### "DEAR BRUTUS"

**Sentimental Journey to the Land of Might-Have-Been**

Comedy in Three Acts, by J. M. Barrie. Produced by Charles Frohman, at the Empire Theater, Dec. 23.

Mr. Dearth.....William Gillette  
Mrs. Dearth.....Hilda Spong  
Mr. Purdie.....Sam Sothorn  
Mrs. Purdie.....Myrtle Tannehill  
Mr. Coade.....Grant Stewart  
Mrs. Coade.....Marie Wainwright  
Lob.....J. H. Brewer  
Matey.....Louis Calvert  
Joanna Trout.....Elisabeth Risdon  
Lady Carolina Lancy.....Violet Kemble Cooper

"The fault, dear Brutus, is not in our stars, but in ourselves, that we are underlings." From this gentle though remorseful philosophy of Cassius does Barrie go for the inspiration of his latest comedy. He takes a sentimental and always delightful journey into the land of might-have-been, the land of neglected opportunities, and depicts what would have been the result had the "underlings" taken another turning on the road through life.

Barrie's best has been expressed in "Dear Brutus"—gentle satire, impish humor, extravagant fantasy, poetic feeling, and, above all, deep and philosophic insight into human nature. While it has not the popular qualities of "Peter Pan" it is a fitting play for the Christmas period of a world restored to peace.

#### Puck of the Countryside

Into the house of a Mr. Lob—a modern Puck of the countryside—gather a varied group of people, commonplace people for the most part. In common they possess disappointed hopes and ideals. But Mr. Lob has an adventure in store for them. He will show them how golden might have been their moments had they directed their lives a little differently. It is not fate that guides them, according to Barrie, but their own inner consciences.

There are the drunken artist, who longed for a daughter; his wife, selfish and socially ambitious; there are a philanderer and his wife and the other woman; there are a snobbish woman of nobility and a butler of thieving instincts. And all vanish on Midsummer's Eve into the legendary wood of Mr. Lob—there to live over their lives, to get their "second chance."

A scene of charming beauty and fantasy follows. In the deep forest the philanderer is married to the "other" woman and is making love to his own wife; the butler is a captain of industry, rich through the same thieving instincts that were identified with him in his lowly days, and happily married to the lady of high degree. The artist is adorably in love with a dream-child, his Margaret of the might-have-beens, and she returns his affection with a childlike and pathetic devotion.

And then back into the life of actualities they come, happier for their fantastic adventure and with a promise that readjustments of their hearts and consciences will follow.

### ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately



Send Reliable Address to the Office of the Association

It has been very pleasant for the Association to receive so many Christmas cards and letters containing the compliments of the season from its members. Need we say that the same are heartily reciprocated?

We all have a great deal to congratulate ourselves upon for the work which has been done and the benefits obtained during the year. There are few managers now who do not issue our contracts. Indeed, there is not one among the big fellows who will not do so if the actor insists. Need we add that our direction to all is: "Insist"? In this way only can our members keep faith with their Association.

There is great danger that there will be an attempt on the part of the theater managers to extend the Sunday territory, a fact which can only be viewed with alarm by the members of the profession. During the period of the training of our soldiers we realized that it would be a good thing to keep the boys entertained and off the streets, but we do not intend to allow our one day's rest in the week to be everywhere taken from us. There is a report in the press that the legitimate theaters in Indianapolis intend to open next Sunday night, but that the Church Federation is opposing the move. Our President sent the following telegram to inform them of our views on the subject:

With unqualified respect for the religious opinion and feelings of all communities and objecting to the imposition of hours of Sunday labor upon the people of our profession, the Actors' Equity Association with its membership of four thousand representing the so-called legitimate branch of the dramatic profession begs heartily to sustain the protest of your people against opening the theaters on Sundays.

We have just received word that a well known stock theater out West has decided to cut the actors' salaries 10 per cent, and this in spite of the fact that business is big. When will our people learn to stick together—to run a little risk for the ultimate good? The lessons of Equity are not, however, being altogether lost, and we can quote several examples where attempts to pay half salaries for Christmas week and to reduce wages have been nipped in the bud.

Mr. Gillette plays the part of the artist with a fine graciousness and dramatic sense, and his scene with the dream-child is an exquisite bit of delicacy and shading. Helen Hayes was utterly delightful as the Margaret of the wood, spontaneous, natural, whimsical and poetically youthful. It was a performance beautifully conceived and carried out—a flowerlike flavor and tenderness.

Sam Sothorn brought his excellent sense of comedy to the part of the philanderer. Hilda Spong was capital as the wife.



## SOMEBODY'S SWEETHEART

### New Musical Comedy Has Many Popular Qualities

Musical play in four acts. Book and lyrics by Alonzo Price. Music by Antonio Bafunno. Produced by Arthur Hammerstein at the Central Theater, Dec. 23.

A Troubadour.....Rose de Granada  
Andrews.....Bernard Gorcey  
Col. Williams.....Albert Sackett  
Harry Edwards.....Walter Scanlan  
Helen Williams.....Eva Fallon  
Roderic.....Arthur Klein  
Bessie Williams.....Louise Allen  
Sam Benton.....William Kent  
Machaquito.....Chester Brown  
Dolores.....Carmen Granada  
Zaida.....Nonette  
Ben Hud.....John Dunsmuir  
Scipio.....Basil Stratti  
Oriental Dancer.....Veronica

In "Somebody's Sweetheart," Arthur Hammerstein has presented Broadway with a Christmas present that isn't likely to tarnish or grow tiresome in many a moon. If the enthusiasm of first night audiences be an indication of success, then it's all settled, for the play went over with a bang.

Nonette, a recruit from vaudeville, heads the cast as the wildly melodious gypsy with the faculty of making men fall in love both with her and her music. She is a violinist of rare skill; she can act and sing and dance, and she does them all.

The chief comedy role is in the hands of William Kent, who gets encores and spotlights just as often as he wants them. Louise Allen makes a capital singing and dancing partner for him. The principal love interest, with the moonlight duets, and such like, was taken care of by Walter Scanlan and Eva Fallon, both of whom more than made good with the enthusiastic first nighters. And so it is through the entire cast.

For tunes that will be remembered "Somebody's Sweetheart" has more than its share. The principal ones were *Spain, Girl of My Heart, It Gets Them All, The Old Fashioned Way, Then I'll Marry You*.

The story doesn't matter. There is one, but it doesn't interfere with the swift smash and bang of the action. Harry is to wed Helen Williams, daughter of the U. S. Consul at Seville, Spain. The natives arrange a fete for which they engage Zaida and a band of gypsies to perform. Harry has had a love affair with Zaida, and in order to keep it from his fiancée, he shoulders it off on his best man, Sam Benton, a meat packer, who in the mean time has fallen in love with the sister of the bride-to-be. How Sam gets out of the difficulty is the rest of the story.

Mr. Hammerstein has given the play an elaborate staging and everything required to make it one of the hits of the season.

### "Friendly Enemies" Abroad

London will see "Friendly Enemies" in January, A. H. Woods having booked passage for a company which will present the successful play there on Jan. 30 at the Haymarket.

Martin Herman, general manager, will accompany the troupe, but will return in time to permit Mr. Woods to go over for the opening.

In the cast will be Al Shean, J. H. Lang, Orris Holland, Pam Browning, Louise Baumeister and Allan Hale.

William J. Wilson and J. L. Sacks are said to be interested in the venture.

## "LISTEN, LESTER"

### Ada Lewis Carries the Acting While Others Dance and Sing

Musical comedy in two acts. Book and lyrics by Harry L. Cort and George T. Stoddard. Music by Harold Orlob. Produced by John Cort at the Knickerbocker Theater, Dec. 23.

Miss Down.....Mary Milburn  
Miss Upp.....Irma Marwick  
Miss Belle.....Esther Ingham  
Col. Rufus Dodge.....Eddie Garvie  
Miss Pink.....Ruth Mabey  
William Penn, Jr.....Johnny Dooley  
Jack Griffin.....Clifton Webb  
Mary Dodge.....Ada Mae Weeks  
Mrs. Tillie Mumm.....Ada Lewis  
Lester Lite.....Hansford Wilson  
Arbutus Quilty.....Gertrude Vanderbilt

The success of "Listen, Lester," and success it will surely attain, is due to personality plus the dancing and the appeal to the eye. Its music is pleasing, but not far out of the ordinary. Its book is bright, but not wholly unusual. It has a rather successful barrage of puns, and the plot never gets in the way.

The personality is embodied in the persons of Johnny Dooley, Hansford Wilson, Gertrude Vanderbilt, Ada Mae Weeks, Ada Lewis, Clifton Webb, Eddie Garvie and an especially personable chorus. Each is given the opportunity to display a special brand of personality and each clinches it.

### Dancing Is a Feature

The dancing is almost continuous and the best of its kind.

Most of the acting falls upon the shoulders of Ada Lewis, Johnny Dooley, Hansford Wilson and Eddie Garvie. They shone. The best singing was done by an attractive girl who is not mentioned on the program, but who assists in nearly every number and has some alone. The scenery and costumes are magnificent.

The land office business done by the youth in the lobby who sold copies of the song *Waiting* attests the success of the ballad. We shall hear it everywhere.

Oh, yes, the plot! It has something to do with some letters Col. Dodge wrote to Arbutus Quilty, and the struggle of Penn and Lester to recover them. And also the efforts of Jack to marry Mary and Tillie Mumm to the Colonel figure. Everything is successful.

## LEIBER IN "HAMLET"

### At the Forty-Fourth Street Theater, Dec. 18

Since no less than three actors, Walter Hampden, Robert B. Mantell and Fritz Leiber, have played "Hamlet" within the past week, New York has probably not recently had so much Shakespeare nor the opportunity to encourage a really noteworthy endeavor—the testing of at least two actors new to a role that has no small amount of significance. These attempts of the young men should be fostered. The day of schooling actors is only too fast disappearing.

Fritz Leiber's performance of "Hamlet," when Robert B. Mantell stepped out of the cast for a special matinee to let Leiber play the Dane for the first time in New York, was interesting throughout and thoroughly competent. He attempted an ambitious interpretation of the part, departing somewhat from the usual custom in giving it what might be called a slightly modern reading. From the outset he struck a true note, especially in melancholy brooding, and retained it throughout. His lights and shades in reading were effective. Sometimes he had a tendency to become too incoherent, but for a first performance of this part, which is generally an ordeal for the audience, he lacked this more than is usual. His supporting company, which included Genevieve Hamper as Ophelia, was thoroughly acceptable.

### Gifts for Children at Park Theater Matinee

The Society of American Singers which has been presenting "The Gondoliers" with much success at the Park Theater the past three weeks, put on "Pinafore" at the Christmas matinee.

A big Christmas tree on the quarterdeck and a real Santa Claus provided the children in the audience with presents. The kiddies had a big time on the stage. The gifts were handed out by Little Buttercup and the Sisters, Cousins and Aunts.

### Palace Thursday Mornings for Wounded Men

Under the auspices of the Stage Women's War Relief, in co-operation with the Red Cross and through the courtesy of E. F. Albee, the regular bill at the Palace Theater will be given for wounded men in uniform on Thursday morning of each week.

Motor transportation will be furnished by the Motor Corps of America, and luncheon is to be served by the Red Cross.

### "Ladies First" Aloft

Nora Bayes will hoist "Ladies First," which she owns and appears prominently in, to the Forty-fourth Street Theater Roof on Dec. 29. Miss Bayes has taken a lease of the roof.

### Mark Swan's Farce Monday

Mark Swan's farce, "Keep It to Yourself," was seen in New Haven all the week. It will have its New York premiere at the Thirty-ninth Street Theater Monday night.

### Stage Children's Christmas

The annual Christmas entertainment of the Stage Children's Fund will take place at the Comedy Theater, in West 39th street, Sunday night.

## "ATTABOY"

### Tinney Heads New Soldier, "Girl-and-Music" Show

Musical Comedy. Book and lyrics by Andre Sherri. Music by Lieut. Ballard Macdonald and N. Osborne, assisted by Capt. Frank Tinney. Produced by the Soldiers' from the Aberdeen Proving Grounds, Aberdeen, Md., at the Lexington Theater, Dec. 23.

Madame Sherri Private George L. Gauder  
Andre Sherri Private Thomas Fairclough  
Nanette.....Corporal George Gunn  
Hiram Hicks.....Private N. Maley  
Florizell Flushing Hicks

Sergeant William K. Means  
Pierre Poux Poux.....Private B. Grinnel  
Mr. Marshall.....Corporal J. M. Cohen  
Babette.....Sergeant Oliver Hunter  
Annie.....Sergeant Earl W. Spencer  
Rt. Rev. Tweedledum Private Sam Cella  
Himself.....Captain Frank Tinney  
Music Masters.....Sergeant James Duffy  
Private Fred Sweeney

"Attaboy" has all the comedy and snap of a professional Broadway success and all the smash and bang of a little journey "over the top." The fact that its large and well trained bunch of chorus "girls" are in reality two-fisted Hun exterminators between performances detracts not at all from their popularity. Although Frank Tinney is the chief funmaker, he is not the whole show by any means, for he has some lively competition among his comrades in arms.

Private George L. Gaudner, as Mme. Sherri, a milliner, does a capital bit of work, as does Sergt. William K. Means, who plays Mrs. Florizell Flushing Hicks.

Corporal Alfred Harris did an imitation of Will Rogers that "got" the house. He philosophized on camp life in general, in the style of the cowboy comedian, and mentioned the names of many officers in the audience, including Major General J. Franklin Bell.

Captain Tinney was at his best, and just as much at home in a soldier show as he ever was at the Winter Garden. In the best Tinney style, he portrayed a hungry doughboy trying to get something to eat in a post restaurant, with the result that he lost his appetite. He then took charge of a rookie squad, mixing drill commands with his usual debate with the orchestra leader. As his final offering, he appeared in black-face as a "buffalo," who went "over the top" with two razors and wiped out a whole German command.

"Attaboy" is a success in every way. It is elaborately staged, has catchy and tuneful numbers and a sprightly cast.

### Claire Adams

"Keep an eye on Claire Adams!" has been the tip passed around in the motion picture offices and among the big exhibitors. The public has watched a bit of her work in "The Spirit of the Red Cross," and the insiders have seen it at length in Educational's six-part feature, "The Key to Power." Miss Adams has a delightful personality. In addition she is a sure-fire register on the screen.

Ann Blair in "The Key to Power" is a girl of myriad moods. The character is high-spirited, ingenuous, filled with the joy of living, yet susceptible to suffering, tragedy and despair; her utter fearlessness leads her into desperate situations, and she is a veritable little catamount in a fight.

**Anything You Want to Buy or Sell?**  
**THE MARKET PLACE**  
**On Page 34 Does This For You**



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## WHERE'LL WE EAT TONIGHT

### Moulin Rouge

A new edition of "The Revue Intimate" will mark the celebration of New Year's Eve at the Moulin Rouge, Broadway and 48th Street. Prominently featured will be Mildred Holliday, Oriental dancer; Martin Culhane, Mary Jane Woodyard, Rose Waterman, Dixie O'Neil and Lillian Leonore.

### Gossler's Campus

A special New Year's eve entertainment will be presented at Gossler's Campus Restaurant, Columbus Avenue and 104th Street. A number of added attractions will figure in the revue, which is headed by Louise Taylor, and includes Fenner and Tolman, Lucinda, Margaret Fenton, August Fyscher and a large chorus.

### Pre-Catelan

"Open house" will feature the New Year's Eve celebration at the Pre-Catelan Restaurant, 39th Street near Broadway. A number of specialties will be added to the revue which opened its winter season two weeks ago.

### Pelham Heath Inn

Arrangements are being made to care for a record-breaking number of motor parties at the Pelham Heath Inn on the Pelham Parkway, New Year's eve. A special dinner has been listed and a large bill of entertainers will furnish the features.

### Reisenweber's

A special holiday entertainment is being offered at Reisenweber's Columbus Circle restaurant. A matinee of the "Here and There" revue was given on Christmas Day and will be repeated on New Year's Day. Rubie Norton, Midgie Miller and the Eastman Sisters are featured in this revue. On New Year's Eve a special supper will be served in each of the seven rooms.

### Healy's

At Healy's Broadway and 66th Street restaurant, advance reservations indicate an unusual celebration of New Year's Eve. In the Golden Glades "The Victory Revue" will be presented with special features. Among the entertainers are Cathleen Pope, John P. Chase, Davidson and Dean, Helen Hardwick, and others.

### Shanley's

Judging from the reservations, a capacity crowd will celebrate the arrival of the New Year at Shanley's Broadway and 43d Street restaurant. A special entertainment and dinner will be the attractions.

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## THE BROADWAY TIME TABLE

FOR WEEK ENDING JANUARY 4

Theater	Production	Date of Production	No. of Times
Astor	East is West (Harris)	Dec. 25	14
Belasco	Tiger, Tiger (Belasco)	Nov. 12	66
Belmont	The Little Brother (Hast)	Nov. 25	51
Bijou	Sleeping Partners (Williams)	Oct. 5	109
Booth	Be Calm, Camilla (Hopkins)	Oct. 31	79
Broadhurst	Melting of Molly (Shubert)	Dec. 30	5
Casino	Sometime (Hammerstein)	Oct. 4	110
Central	Somebody's Sweetheart (Hammerstein)	Dec. 25	14
G. M. Cohan	A Prince There Was (Cohan and Harris and Hilliard)	Dec. 24	15
Cohan & Harris	Three Faces East (Cohan & Harris)	Aug. 13	162
Comedy	A Place in the Sun (Shubert)	Nov. 28	46
Cort	The Better 'Ole (Coburn)	Oct. 19	91
Criterion	Three Wise Fools (Smith and Golden)	Oct. 31	79
Eltinge	Under Orders (Woods)	Aug. 20	154
Empire	Dear Brutus (Frohman)	Dec. 23	18
44th Street	Little Simplicity (Shubert)	Nov. 4	75
48th Street	The Big Chance (Woods)	Oct. 28	85
French	French Players (Copeau)	Oct. 14	99
Fulton	The Riddle: Woman (Mooser)	Oct. 23	88
Gaiety	Lightnin' (Smith and Golden)	Aug. 26	156
Globe	The Canary (Dillingham)	Nov. 4	75
Hippodrome	Everything (Dillingham)	Aug. 22	213
Hudson	Friendly Enemies (Woods)	July 22	195
Knickerbocker	Listen Lester (Cort)	Dec. 23	18
Liberty	Gloriana (Cort)	Oct. 28	83
Little	A Little Journey (Shubert)	Dec. 26	13
Longacre	Nothing But Lies (Anderson and Weber)	Oct. 8	106
Lyceum	Daddies (Belasco)	Sept. 5	136
Lyric	The Unknown Purple (West)	Sept. 14	132
Maxine Elliott's	Tea for Three (Selwyn)	Sept. 19	125
Miller's	Back to Earth (Dillingham)	Dec. 23	18
Morocco	Runnunt (Cook)	Nov. 19	58
New Amsterdam	The Girl Behind the Gun (K. & E.)	Sept. 16	131
Playhouse	Forever After (Brady)	Sept. 9	139
Plymouth	Redemption (Hopkins)	Oct. 3	91
Princess	Oh, My Dear	Nov. 27	48
Republic	Roads of Destiny (Woods)	Nov. 27	48
Selwyn	The Crowded Hour	Nov. 22	54
Shubert	The Betrothal (Ames)	Nov. 14	62
39th Street	Keep It to Yourself (Broadhurst)	Dec. 30	5
Vanderbilt	The Gentle Wife (Hopkins)	Dec. 25	14
Winter Garden	Sinbad (Shubert)	Sept. 2	154



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Matinees Wednesday and Saturday 2.30  
A. H. WOODS Presents

**FLORENCE REED**  
in  
**"ROADS OF DESTINY"**

A new play in a prologue and 4 acts  
By CHANNING POLLOCK  
CHAS. DILLINGHAM Presents

**"EVERYTHING"**  
AT THE  
**HIPPODROME**

A Mammoth Musical Spectacle  
By R. H. BURNSIDE  
Matinee Daily Best Seats \$1.00

**Lyceum** Theatre W. 44th St.  
Evgs. at 8.30; Mats. Thurs. and Sat. 2.30  
DAVID BELASCO Presents

**DADDIES**  
A New Comedy by  
JOHN L. HOBBS

**ELTINGE** Theatre W. 43d St.  
Evgs. 8.30; Mats. Wed. & Sat. 2.30  
A. H. WOODS Announces  
4th MONTH of  
**SHELLEY HULL**

**"Under Orders"**  
with  
EFFIE SHANNON

**EMPIRE THEATRE** B'way & 40th St.  
Evgs. 8.15; Mats. Wed. & Sat. 2.15  
CHARLES FROHMAN presents

**William Gillette**  
In the New Comedy  
**"Dear Brutus"**  
By J. M. Barrie

**GEO. COHAN** Theatre B'way & 43d St.  
Evgs. 8.30; Mats. Wed. & Sat. 2.30

**Robert Hilliard**  
in  
**"A Prince There Was"**  
From a story by Darragh Aldrich put into  
play form by GEO. M. COHAN.

**New Amsterdam** Theatre W. 43d Street  
Evgs. at 8.30; Mats. Wed. and Sat. 2.30  
Klaw & Erlanger's  
New Musical Comedy

**The Girl Behind the Gun**  
Book and Lyrics by Bolton & Modhouse.  
Music by Ivan Caryll.

**Liberty** Theatre W. 43d St.  
Evenings at 8.15  
Matinees Wednesday & Saturday at 2.15  
JOHN CORT Presents

**GLORIANNA**  
With ELEANOR PAINTER  
"The sort of play Broadway reveals in"—Globe

**Hudson** West 44th St. Evgs. at 8.30  
Mats. Wed. & Sat. at 2.30  
A SMASHING TRIUMPH!  
A. H. WOODS Presents

**LOUIS MANN and BERNARD**  
in  
**Friendly Enemies**  
by Samuel Shipman and Aaron Hoffman

**Cohan & Harris** B'way and 43d Street  
Evgs. at 8.30; Mats. Wed. & Sat. 2.30  
Cohan & Harris Present

**THREE FACES EAST**  
A PLAY OF THE SECRET SERVICE  
By Anthony Paul Kelly  
With a notable cast including HENRY CORRIAN and VIOLET HEMING

**Broadhurst** Theatre, 44th W. of B'way.  
Phone Bryant 64.  
Evenings 8.15  
GEORGE BROADHURST, Director  
Matinees Thursday and Saturday, 2.20  
A New Musical Comedy  
**The Melting of Molly**  
With CHARLES PURCELL

**39th St. THEATRE**  
East of B'way. Phone Bryant 413.  
Evgs. 8.15; Mats. Wed. & Sat. 2.15  
GEORGE BROADHURST Presents  
THE LAUGH PLAY

**Keep It To Yourself**  
William A. Brady's  
Theatre, East of B'way. Phone Bry. 174  
Evgs. 8.30; Mats. Thurs., Fri. & Sat. 2.30

**MARY NASH**  
IN  
**THE BIG CHANCE**

**CENTRAL THEATRE**  
B'way & 47th St. Phone Bryant 17.  
Evgs. 8.30; Mats. Wed. & Sat. 2.30  
ARTHUR HAMMERSTEIN'S  
Newest Musical Play

**"SOMEBODY'S SWEETHEART"**  
ASTOR Theatre, 45th & B'way.  
Phone Bryant 287.  
Evgs. 8.15; Mats. Wed. & Sat. 2.15

**EAST IS WEST**  
A New Comedy with  
FAY Bainter  
and a cast of unusual excellence

**44th ST.** Theatre W. of Broadway  
Phone Bryant 7392  
Evgs. 8.30; Mats. Wed. & Sat. 2.30

**A NEW MUSICAL PLAY**  
**Little Simplicity**  
Book by Rida Johnson Young  
Music by Augustus Barratt

**WINTER GARDEN** B'way & 40th St.  
Phone Circle 2330  
Evgs. 8.00; Mats. Tues., Thurs. & Sat. 2.00

**AL. JOLSON**  
In **SINBAD**

**CASINO** B'way & 39th St.  
Phone 3846 Greeley  
Evgs. 8.15; Mats. Wed. & Sat. 2.15

**A MERRY MUSICAL ROMANCE**  
**SOME TIME**  
with **ED WYNN**

**LYRIC** 42nd St. W. of B'way  
Phone 3316 Bryant  
Evgs. 8.30  
Matinees Wed. & Sat. 2.15

**ROLAND WEST'S** Production of  
**The Unknown Purple**  
With **RICHARD BENNETT**

**PLAYHOUSE**  
48th St. E. of B'way. Phone Bryant 2628.  
Evgs. 8.30; Mats. Wed., Thurs. & Sat. 2.30

**ALICE BRADY**  
Personally in  
**FOREVER AFTER**

**BIJOU** Theatre, 45th, West of B'way  
Phone Bryant 430  
Evgs. 8.30; Mats. Wed. & Sat. 2.15

**H. B. WARNER**  
in **Sleeping Partners**  
With **IRENE BORDONI**

**SHUBERT** Theatre, 44th, W. of B'way. Phone Bryant 5439.  
Evgs. 8.15; Mats. Wed. & Sat. at 2.15

**THE BETROTHAL**  
SEQUEL TO **THE BLUE BIRD**  
By Maurice Maeterlinck

**NORA BAYES** THEATRE  
44th St. W. of Broadway.  
Evgs. 8.15; Mats. Wed. & Sat. 2.15

**NORA BAYES**  
AT HER BEST IN  
**LADIES FIRST**

**BOOTH THEATRE**  
45th, W. of Broadway. Evenings 8.45  
Mats. Wed. & Sat. 2.30  
ARTHUR HOPKINS Presents

**Be Calm Camilla**  
CLARE KUMMER'S  
NEW COMEDY

**COMEDY** Theatre, 41st St.  
E. of Broadway  
Phone Bryant 6164  
Evgs. 8.30; Mats. Thurs. & Sat. 2.30

**A New Play in Four Acts**  
By CYRIL HARCOURT  
**A PLACE IN THE SUN**



## STOCK IN MANY CITIES

### STOCK IS LATEST THING IN UTICA Park Players to Present Broadway Successes—Corliss Giles and Frances Woodbury in Leads

THE Park Theater in Utica, the scene of many disastrous failures in the amusement business, will reopen on Dec. 30 with a dramatic stock company, to be known as the Park Players.

Corliss Giles, leading man for Clara Kimball Young in three of her Select pictures and who played in the original company presenting "Pal o' Mine," will be leading man. Frances Woodbury is the leading woman. For many years she was with Robert Hilliard. Another member of the company will be Millard

Vincent, who was a member of Wilmer and Vincent's stock company when they controlled the Majestic Theater in Utica. The company is not yet completed.

Aubrey Noyes will be stage director. He had many years of experience with the S. Z. Poli theatrical enterprises.

It is expected that "The Brat" will open the season. A long list of successful plays released on a royalty basis will be put on by the Park Players.

CLIFF.

### Open Again in Butte

The second enforced closing of theaters, schools and business houses in Butte was lifted Dec. 16. The Empress stock roster as reorganized comprises Val Howland and Mary Newton in the leads; Wilbur G. Mayo, heavy; Alf T. Layne, characters; Harold Hutchinson, juvenile; Daisy D'Avara, characters; James Neill, general; Dorothy Mitchell, ingenue; Edward Eddy, scenic. "Peggy O'Moore" was the reopening bill Dec. 17.

C. W. LANE.

### Maud Fulton Quits Oakland

Maud Fulton has dropped out as one of the lessees of the Fulton Theater, in Oakland, Cal. She has been appearing in stock there at the head of the Fulton Players.

George Ebey, who was associated with Miss Fulton, becomes the sole lessee and will continue the stock policy.

SCHIELINE.

### Lincoln Stock Closes

The Otis Oliver Players at the Lyric Theater in Lincoln, Neb., were given two weeks' notice and the house is to close Dec. 28. The theater's future policy has not been announced.

FRIEND.

### Good Plays at Lawrence

The Emerson Players, at the Colonial, Lawrence, Mass., presented "Trilby" for week of Dec. 2. The piece was well acted and elaborately staged under direction of J. Francis Kirk.

Franklyn Munnell, as "Svengali," and Dorothy Dickinson, as "Trilby," gave excellent portrayals of their roles. Capacity business all week.

"Married for Money" was the bill week of Dec. 9. Leo Kennedy, as M. Philippe Derblais, gave an excellent performance. Dorothy Dickinson was good as Madame Derblais. The rest of the parts were well acted.

Week of Dec. 16, "The House of a Thousand Candles."

W. A. O'REILLY.

### "Unknown Voice" in New Haven

The Hyperion Players in New Haven gave one of those even performances of "The Unknown Voice" which make it impossible for a mere reporter person to give honors. Of course, there was Arthur Howard as Griffin; he was excellent. Then there was Jane Morgan as Miss Blair; she was charming. And Frank Thomas as Waring; he was splendid. And Adrian Morgan as Jimmy; he was darling. And Walter Sherwin as Brooke; he was impressive. And Adelaide Hibbard and Mary Ann Dentler; they were delicious. And Maud Blair and Director Steele; they were extremely good. And Henry Oehler and Edith Handforth and Jerry Broderick and Bert Smith to fill in. And the very nicest gowns and the very best set of the year. And there you have it!

HELLEN MARY.

### Becman Players in Montreal Have Benefit

At the Orpheum in Montreal on Dec. 16 was a big benefit for the Becman Players, who were rather hard hit in the late "flu" epidemic. It was under the patronage of Lady Mortimer Davis, Lady Williams Taylor, Sir Vincent and Lady Meredith, Lady Atholston and a host of other well-known society people. "Cour de Moineau" was the play, which received an excellent interpretation. Besides the performance, there were recitations by Gustave Scheler and a song by Mlle. Milo.

TREMAINE.

### Miss Jackson in Her Own Play

Enid May Jackson, last seen here at the Republic Theater in "The Natural Law," is to be presented by Warren O'Hara in the leading role of "Lynn Cantor," a modern drama written by Miss Jackson. The play will open early in January at Hathaway's Theater in New Bedford. The name chosen for the play is that of Miss Jackson's dearest friend, who is now appearing in vaudeville. In the cast will be Robert Craig, Kalman Matus and Charles Wilson.

### Winifred St. Claire and Rowden Hall in Somerville

Everybody's favorite, dainty Winifred St. Claire, opened with her former leading man, Rowden Hall, Dec. 16 with the Somerville Theater Players in "Mary's Ankle." Never before in the history of the theater were a couple given a greater reception nor were there ever any more flowers. Amid a bank of them Miss St. Claire and Mr. Hall made speeches, and then the play went on.

And what a play! Full of funny situations that are legitimate, with each and every character in the whole piece at the best, the audience laughed till the tears rolled down their happy cheeks.

Miss St. Claire covered herself with glory. She's sweet and tiny. Mr. Hall is an ideal opposite, manly looking and of excellent physique.

The other members of the cast were especially good, but it was Miss St. Claire's and Mr. Hall's night, and it belonged to them. They certainly deserved it. Next week, "Lilac Time."

### "Nothing But the Truth" in Los Angeles

"Nothing But the Truth" went on at the Morosco in Los Angeles last Sunday afternoon and scored another hit for Charles Meredith, who bids fair to be a great favorite with Los Angeles audiences.

The play was exceedingly well done even for the Morosco company, which usually does things well.

Florence Malone continues to score with her beauty and intelligence. Packed houses are the rule at every performance.

KINGSLEY.

### Dayton's Auditorium Rebuilding

The Auditorium Theater, Dayton, Ohio, which was one of three in the city destroyed by fire about a year ago, is being rebuilt. It will have a seating capacity of about 5,000 and will require six months for completion. The policy under which it will be operated has not as yet been determined, but the indications hint that it will be a vaudeville house. The stage is being fitted for either stage productions or pictures.

### Musical Comedy Doing Well

The Lyric Theater in St. John, N. B., which presents musical comedy under the direction of C. F. Stowe, has made a record. Except for the "flu" lay-off the company has been working steadily for six months, all the time to good business.

### Takes "Stitch in Time"

"A Stitch in Time," by Oliver Bailey and Lottie D. Meaney, which closed at the Fulton Theater last Saturday night, has been released for stock by the Century Play Company.

### TWO GOOD BILLS IN CLEVELAND

#### "The Woman He Married" at the Grand and "Alma" at the Duchess

"Alma, Where Do You Live?" a stock favorite for many seasons, was Vaughan Glaser's Christmas offering at the Duchess Theater in Cleveland.

The play as done over by George Hobart and Jean Briquet proved an excellent selection, particularly suited to the public's mental holiday attitude.

Vaughan Glaser and Fay Courtenay headed the company and were ably supported by the other members of the popular stock organization.

"The Woman He Married," the attraction offered by the stock company at the Grand Theater, received the hearty support of the public, being a play of intense heart interest.

Jack Lewis, the new leading man of the organization, played the part of the millionaire's son with great sincerity, while Edna Grandin, as the poor girl he married, had ample opportunity to prove her capabilities as an actress.

J. Hooker Wright, Charlotte Wade Daniel, Harold Kennedy and Edmund Roberts completed the cast.

LOEB.

### Mansfield Collection in National Museum

The National Museum in Washington, D. C., has placed on public exhibition one of the most notable collections of theatrical effects ever gathered together. It comprises all the costumes, jewels, crowns, insignia swords, hats and shoes worn by the late Richard Mansfield in his extensive repertoire of historic characters.

The collection was presented to the Government without reservation by the celebrated actor's widow, Mrs. Beatrice Cameron Mansfield. It was accepted as representative of one of the most notable careers in the history of the American theater, and as illustrating in an extensive manner the history of costume.

### Norworth's "Odds and Ends" Taken by Gus Hill

Gus Hill has taken over Jack Norworth's "Odds and Ends." The show reopened Christmas Day in Reading, Pa.

Norworth is said to be preparing a new show in which he will star. He expects to send it out shortly after Jan. 1.

### Walker Gets Ft. Dodge House

H. L. Walker, of the Walker Circuit of Theaters, has acquired the Princess Theater in Fort Dodge, Ia. He will book legitimate productions and vaudeville with an occasional feature photoplay.



# VAUDEVILLE VOLLEYS — From

**E**LEANORA DUSE, the celebrated tragedienne, is an early vaudeville possibility. Negotiations are already under way to bring the great Duse to the American varieties in a playlet by the equally great Gabriele D'Annunzio. The price asked is a tremendous one, but the two-a-day powers that be are confident that Duse would cause equally the sensation caused by the entrance of Bernhardt into the varieties.

## Bee Palmer for the Varieties

Bee Palmer, the Nine o'Clock and Midnight Frolicker is headed vaudeville-ward. The lure of the varieties is strong and pretty Bee, who shimmies and interprets the blues on the New Amsterdam roof so vividly, is likely to be doing this very thing in vaudeville. Bee is a prime favorite on the Ziegfeld roof and naturally the inducement that wins her away is pretty strong.

The Colonial Theater is again returning to its old-time position, as vaudeville twin to the Palace. The Colonial is now playing bills of the Palace calibre at medium prices. This week, for instance, they have George White, Belle Baker and the Avon Comedy Four at the Sixty-third street house. The new policy went into effect two weeks ago and the Colonial has been taxed to capacity at every performance since.

## Basil Durant Returning

Remember the delightful dancing of Margaret Hawksworth and Basil Durant? The team was split by the war, Uncle Sam signing up Durant as an aviator something over a year ago. Dipping and lame ducking in the clouds hasn't made Durant forget the lure of the dance floor and he will shortly be seen dancing with Miss Hawksworth on Broadway again. And the street of lights will sure welcome the team back in the fold.

George Hackenschmidt's sister, a variety entertainer of remarkable strength, like her wrestler brother, is now in Italy on her way to America. She succeeded in getting out of Russia with a lot of difficulty. Her remarkable style of work is expected to startle the varieties.

## Avalanche of Performers Coming

Hackenschmidt's sister will be one of the forerunners of an avalanche of performers headed this way from England and the continent. Yet every day brings fresh news of vaudevillians killed on the various battlefields of Europe. This is particularly true of variety turns from the Central Powers. The vaudevillians, particularly acrobats and gymnasts, being in fine physical fettle, were raced to the front and they lost their lives by the hundreds. There is going to be a lot of room abroad for the American variety artist, as soon as conditions make it possible for him to get across.

It was decidedly interesting to watch Lillian Russell get across at the Palace this week, with a soldier boy in khaki at the piano and four genuine marines from Chateau Thierry to assist in some of the songs. The devil dogs helped put Lillian across to a big hit. Miss Russell herself donned a modified marine outfit, as befits her honorary title, and told stories of her war

## Vaudeville Seeking Eleanora Duse—Bee Palmer Coming to Two-A-Day—Durant and Hawksworth Reunited—Big Holiday Theater Crowds—Elsie Janis Coming Home in Spring

work. The Palace audiences liked all these immensely, and, of course, demanded *Come Down, My Evening Star*, without which no Lillian Russell appearance would be complete.

## New Porter Browne Sketch

Speaking of this week's Palace program, there are Homer B. Mason and Marguerite Keeler in a new comedy playlet by Porter Emerson Browne, termed simply "a travesty on the eternal triangle" and played without a title. Probably this is the first instance of a pretentious playlet presented without a title. Mr. Browne, who wrote the famous mixed room farce played so long and successfully by Mr. Mason and Miss Keeler, has hit upon a bully comedy idea in his new effort, which satirizes all the triangle emotional plays that have ever been written.

The Avon Comedy Four are doubling between the Palace and the Colonial this week, and going with a bigger smash than ever before. As long as they have played in the varieties, the Avons have never had a more successful season. They seem to be going stronger than ever before this year. Is it because "hookum" and "gravey" are in demand, a sort of mental reaction from the strain of the war? The Avon Comedy Four, by the way, have been receiving repeated offers for musical comedy, but the four intend to stick in vaudeville.

There is a strong probability that Major Cushman Rice, now convalescing from a dangerous operation, will start shortly for Siberia, to head an American aero unit.

## Remarkable Xmas Week Crowds

Business has been remarkable in the New York theaters this week, sensational for the Christmas week. Theater attendance usually flops at this time, people being engaged in shopping. But this week the Palace, for instance, has been having an unprecedented advance sale for every performance. The S. R. O. sign, in use since the "flu" epidemic, has, of course, been out at each show.

Lovers of the beautiful will welcome the return of that dancing divinity, Lucille Cavanagh, to the Palace next week. Lucille, together with Wheeler Wadsworth, Mel Craig and William B. Taylor, will offer her song and dance revue. Never heard anyone protest about the lines in Lucille's act!

## Leon Errol Tries Vaudeville

Leon Errol, who hasn't been on Broadway since his celebrated war with Raymond Hitchcock, is another Palace feature for next week, the varieties having won him over to do a comedy sketch, "The Guest," in which the eccentric comedian is assisted by Jed Prouty. The vaudeville authorities are predicting a big hit for Errol.

Lina Cavalieri is still being offered for vaudeville at the fabulous salary of \$4,000 a week. And the vaudeville powers are still figuring whether the diva motion picture star is worth all that these days. The result remains to be seen.

## Elsie Janis Returning

Here's welcome news from abroad! Elsie Janus is coming home—although not until spring. Elsie has been devoting months to entertaining the soldiers in Flanders dugouts and British hospitals, and now she's back on the stage in London. Elsie writes that she's coming back with the robins and that it is more than likely that she will do at least one motion picture after she comes home. Of course, vaudeville hopes to persuade her to try at least a few weeks.

The Fordham Theater, the latest Keith vaudeville palace in the metropolis, is fast nearing completion in the remote stretches of the Bronx. In many ways the Fordham will be the most beautiful of all the Keith theaters. It is the latest creation of that master theater builder, E. F. Albee, and embodies every comfort, yet devised for the theatergoers' pleasure. The Fordham, by the way, is designed to accommodate the rapidly growing population of this prosperous section of the Bronx.

## Muriel Window's New Act

Pretty Muriel Window is trying vaudeville again, this week presenting a new act at the Royal. With new frocks and special songs by Will Friedlander, Nan Halperin's husband and song builder, Muriel should go a long distance.

## Lillian Leitzel's Development

The development of little Lillian Leitzel is one of the interesting things of the vaudeville world. Miss Leitzel, termed by one of the critics "the acrobatic Puck," is now one of the hits of the Ziegfeld Nine O'Clock atop the New Amsterdam. I can remember when Leitzel and Jeannette were minor interludes on Keith vaudeville programs. Even then Miss Leitzel was doing the same difficult work on the hanging rope and the amazing series of single arm whirls. But Miss Leitzel hadn't developed.

Now she works in dazzling fashion. If I remember rightly her great mass of Priscilla Dean hair used to be brunette. Now it's a flashing blonde. And the graceful way Miss Leitzel smashes a hit home is a joy to watch.

The varieties are glad to see that splendid two-a-day team, Lyons and Yoseo, the famous "woy" exponents of the harp, reunited again. They're at the Royal this week in their new act. "The same boys, the same instruments, but everything else new," is the way they're billed.

## The Juveniles Are Coming Back

The comfortable days for the forty-year-old juvenile have passed. The war, with its demand upon youth, has passed and the young players are coming back to town by droves. For instance, that able young actor, Ernest Glendinning, together with Otto Kruger, has just been mustered out at Pelham Bay. Broadway will see them again behind the "foots" in a few weeks.

Nigel Barrie, who was in the British air service, is back in town. Wallace MacDonald, the movie star, stopped on Broadway last week, just three days out of the Canadian army. He is still wearing the stunning maple leaf uniform. MacDonald left Triangle to enlist and he "did his bit." He says it was enlightening, even to the necessary scrubbing of floors. He has departed for the coast to make a new screen connection.

Dave Wallace, former William A. Brady publicity representative, is back from his "bit" in the aero service. He is doing advance work for Grace George, back with the Brady fold.

## The Ambitious Nora Bayes

Nora Bayes surely is ambitious. Finding it necessary to give up the Broadhurst Theater to make way for "The Melting of Molly," Miss Bayes has taken the 44th Street Roof and renamed it the Nora Bayes Theater. Here she will present her "Ladies First" for a continued run. Remember when Miss Bayes presented her own one-woman attraction a season or so ago and did quite successfully with it. There's no restraining Nora.

Although Wellington Cross is doing excellently with his single turn, there is a strong possibility that he will team up with Harry Kelly for a further invasion of the varieties.

Holbrook Blinn is out of the Ziegfeld midnight entertainment, his sketch not being in the picture and holding up the entertainment in the Ziegfeldian opinion. Which ends vaudeville's possibilities of getting the sketch, since the girls of the act are members of the Ziegfeld chorus. Blinn had planned to play both vaudeville and the roof with the playlet.

Is there a show on Broadway without a Dooley? "Listen Lester," which arrived at the Knickerbocker on Monday, has Johnny Dooley. The varieties have also contributed Gertrude Vanderbilt and Ada Mae Weeks to the cast.

## Grace LaRue's Western Success

Grace LaRue is swinging along the Orpheum circuit with smashing success. Just now she is finishing a three weeks' engagement in 'Frisco.

Miss La Rue's charmingly rounded style is becoming more popular every moment in the varieties. The Coast critics, in particular, have been commenting with unbounded enthusiasm upon her steady—and almost meteoric—development as an interpreter of song.

Marie Dressler is again headed vaudeville-ward, and she will shortly play the Palace in a brand new act, directed by Alf T. Wilton. Marie, it is said, is having some exclusive songs written.

## TAKING ENCORES



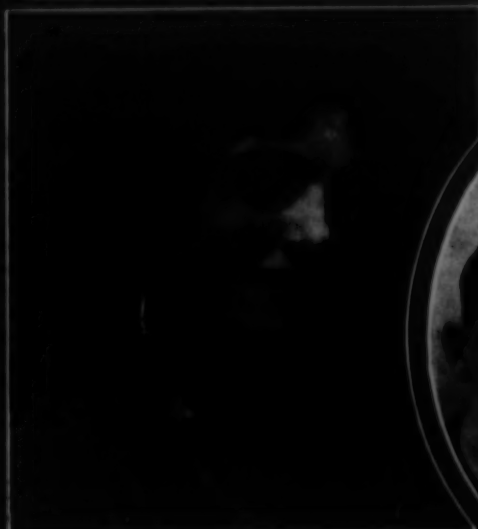
*Trixie Friganza is a leading feature at the Riverside, New York, this week. She is singing "Everybody Shimmies Now"*



*Henry Lewis also has a big number at the Riverside, "Can You Tame Wild Women?" The Avon Comedy Four are singing "Come On, Papa!" at the Palace this week*



*Al Jolson, in "Sinbad," at the Winter Garden, is singing a new patriotic number, "On the Road to Calais"*



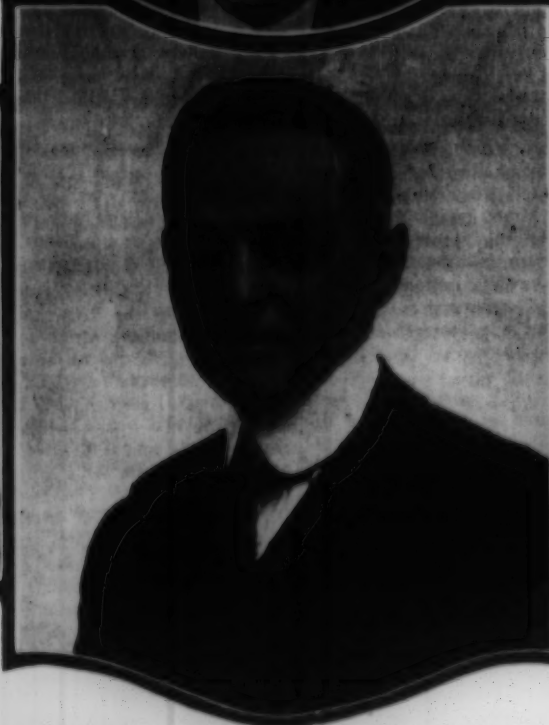
*Marguerita Sylva is appearing at the Majestic, Chicago, this week. One of her leading songs is "You Don't Know What You're Missin'"*



*Dolly Connolly, at Keith's Cleveland, is making her latest song, "Everything Is Peaches Down in Georgia," very popular*



*Dorothy Toye is singing "While You're Away," at the Bushwick, Brooklyn, this week*



*Jack Norworth is appearing at Keith's Boston with a new song, "A Good Man Is Hard to Find"*



*Grace LaRue is singing "Roses of Picardy" at the Orpheum, San Francisco, this week*



# IN THE VAUDEVILLE FIELD

With FREDERICK JAMES SMITH

## MASON AND KEELER SKIT, DANCING MOSCONI'S SCORE, GEORGE MACFARLANE PLEASES

**Homer B. Mason and Marguerite Keeler**

ODDLY the Palace program gives no title to the comedy, written by Porter Emerson Browne, terming it simply a "travesty on the eternal triangle." Browne has taken the usual problem situation and turned it into a farce. Hubby, pretty much intoxicated, returns home to find his wife in the "other man's" arms. They protest their undying love to his face. Instead of "shooting the man full of holes and spoiling all the rugs," hubby takes the situation calmly and begs to assist the runaway. From emotional drama the situation switches to farce, until it is clear that the husband isn't as badly intoxicated as he seems, and is really cleverly spiking the "other man's" guns. Of course, at the conclusion, the scoundrel is tossed downstairs and wifey falls into the husband's arms. Mr. Mason and Miss Keeler play their roles in agreeable fashion, but the sketch requires a lot of work yet. The idea is there, but the playlet is full of holes. It needs quickening and the elimination of its rough edges. Then Mr. Mason and Miss Keeler will have a good vaudeville property.

### Mosconi Brothers

Using the full stage with a canopy top, hangings and a huge lamp dropped from the dome, the Mosconis open with their sister, Verna, assisting them. Trio, duo and single terpsichorean numbers follow, the Mosconis, with their sliding, loose limbed, acrobatic tumbling dances getting over a smashing hit. One of the brothers, in particular, is a remarkable dancer. Here is an out-of-the-ordinary eccentric dancing turn with a punch.

### George MacFarlane

George MacFarlane is doing very nicely at the Palace in his song and story specialty, with Harry De Costa at the piano. MacFarlane sings *Caroline*, an Irish song with something of a ping in it; *The Garden of Eden Was in Ireland*, a sentimental war lyric by Mr. De Costa; *The Ones Who Stay Over There*, and finally strikes a bullseye with *When You Come Back*, and *You Will Come Back*, which he explained he had been singing during the benefit tour of "Out There." For an encore MacFarlane utilized another De Costa number, *Do We Remember Dewey*, *Do We?* The audience joined in on this with a vengeance and the song scored strongly.

### La Bernicia

La Bernicia, the toe dancer, assisted by the Princess Klaw-Wah-Na, an Indian girl, who plays the harp and banjo, and three classic dancers, present an oddly varied terpsichorean turn, ranging from ballet to classic dance. La Bernicia

tops her associates in ability. The turn is conventional, a flash act of passable merit.

### Johnny Burke

Burke's "Ragtime Soldier" specialty consists of patter and piano comedy piano playing. Burke's routine is based on the comic experiences of a drafted man and got plenty of laughs at the Palace Monday afternoon. He does quite well, although he follows close upon Jimmy Barry, whose work might well have hurt his going.

## ORPHEUM HAS MISS TERRY IN SONGS

**Nan Halperin Headlines Bushwick Program—Rooney and Bent Score**

Phyllis Neilson-Terry and Nan Halperin were the two headliners in Brooklyn this week. The English star topped at the Orpheum in a cycle of songs, while at the Bushwick little Miss Halperin presented her delightful specialty, song lyrics, of course, by William B. Friedlander.

Pat Rooney and Marion Bent divided top-line honors in the billing with Miss Neilson-Terry at the Orpheum and made their usual hit. Henry Lewis "squidguled," Mrs. Gene Hughes presented "When He Comes Back," and others on the bill were Al Lydell and Carleton Macy in "Two Old Cronies," Cartmell and Harris, "The Four of Us," Robert Swan, the juggling dancer, and George N. Brown, the walking champion.

Associated with Miss Halperin on the Bushwick bill were Kate Elinore and Sam Williams, in their familiar comedy turn; Harry Cooper, Al Von Tilzer; the playlet, "In the Dark"; Julie Ring and Company in "Divorced"; Lady Alice's Pets, Lucille and her "Cockie," and Bert and Lotie Walton.

## Royal Has Gertrude Hoffman as Headliner

Gertrude Hoffman headlines at the Royal this week in her one-woman revue, with its imitations, dances, special scenic equipment and augmented orchestra. The Bronx folks liked the Hoffman entertainment decidedly.

Lyons and Yosco, reunited once more in their "wop" harp number, came back with a bang; Muriel Window, who has been cabaretting lately, returned to the varieties in an attractively costumed singing specialty, while Jean Martine and Con Conrad introduced a song playlet. Others on the bill are Jane Courthope, Mabel Darrell and Jack Edwards, Harry Masters and Jack Kraft, Strassel's Animals, and Lalla Selbini and Company.

## SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

<i>Come Down My Evening Star</i>	Lillian Russell
<i>Do We Remember, Dewey?</i>	George MacFarlane
<i>When You Come Back, And You Will Come Back</i>	George MacFarlane
<i>Nathan</i>	Belle Baker
<i>K-K-K-Katy</i>	Blanche Ring
<i>Bing-Bing-Bing 'Em on the Rhine</i>	Blanche Ring

## IS THAT SO!

Nina Payne is breaking in a new act under M. S. Bentham's direction.

Toto, the clown who has been appearing in motion pictures, opens at the Colonial early in January. Max Hayes is directing his tour.

Dave Schooler has joined the Marmein Sisters in their new vaudeville act. Schooler had been playing the piano for Adelaide and Hughes.

Rube Marquard and his Naval Jazz Band step from the Loew theaters to the big time next week.

Franklyn Batie and Thomas Alexander, formerly of Alexander and Scott, have formed a new act.

Col. John A. Pattee, owner of the "Old Soldier Fiddlers," was married at Detroit recently to Mrs. Fannie Lee Borden, widow of a Detroit song publisher.

Marie Dressler will shortly be seen in the varieties under the direction of Alf T. Wilton.

Andre La Chappelle, the recently arrived Swiss producer, will produce soon a one-act comedy playlet entitled, "My Mary," written by Charles L. Gaskill, the words and music of which are by Mr. La Chappelle. Wells Watson Ginn will stage the playlet. Ruth Holt, who has sung in London and Paris, and who is the daughter of Arthur F. Holt, the Boston composer, has been engaged to play one of the leading roles.

Will M. Cressy, author of vaudeville sketches and member of the vaudeville team of Cressy and Dayne, was gassed in France while serving as an entertainer with the American Overseas Theater League, according to word received here by his father, Frank Cressy.

Sam J. Curtis is breaking in a new country school skit.

Newhoff, of Newhoff and Phelps, and Sadie Burt, of Whiting and Burt, have formed a new act, using special songs by William B. Friedlander.

Aaron Hoffman is visiting on the Coast.

The Empress, Kansas City, opened as a Loew house on Dec. 29. The Garden begins as a split-week house on Jan. 12, splitting with Loew's Garrick in St. Louis.

Randall Claire, author of "If Dreams Come True," being distributed through Miller Co., Pittsburgh, Pa., says he actually dreamed the situation depicted in his song last summer.

## LILLIAN RUSSELL PALACE HEADLINER

**George MacFarlane, Mosconi Brothers and Mason-Keeler Skit Please**

Lillian Russell is, of course, the big draw at the Palace Theater this week.

James Dutton, the equestrian, opens the show, followed by Frank Crumit, the comedy musician and story teller. Mr. and Mrs. Jimmie Barry hold third position in their skit, "The Burglar." This gives the show a real start and the Barrys do very nicely in the matter of laughs. The Mosconi Brothers, assisted by their sister, Verna, made a resounding hit with their novelty dancing act. (See new acts.)

Johnny Burke, held over from last week, won his way with his comedy soldier stories and his piano playing. The Avon Comedy Four closed the first half of the program with their familiar "A Hungarian Rhapsody."

Lillian Russell comes immediately after intermission, with a khaki lad at the piano and four real marines to assist in several numbers. Miss Russell's war stories go strongest, although her *Come Down, My Evening Star*, which Miss Russell said she first introduced 150 years ago, wins its share of applause. Homer B. Mason and Marguerite Keeler present a travesty on the eternal triangle. (See new acts.) George MacFarlane makes his usual hit, and La Bernicia and company closed the bill. (See new acts.)

## GEORGE WHITE AND BELLE BAKER STAR

**Divide Honors at Colonial—Avon Comedy Four Favorites**

George White divides honors with Belle Baker as the center of interest at the Colonial this week. White, aided by Tot Qualters, Ethel Delmar, Lois Lee and Dorothy St. Clair, danced his way to his usual hit, while Miss Baker, in her second Colonial week, duplicated her success of the previous seven days.

The Avon Comedy Four, doubling from the Palace, win their share of laughs with "A Hungarian Rhapsody," and others of interest on the bill are Maud Earle, Josie O'Meers, De Leon and Davies, Rice and Werner, Krantz and La Salle, and the Wonder Bears.

## Loew's American Has Varied Bill

A nicely varied bill was offered at Loew's American for the first half of the week, including the Royal Uyena Japs, Muriel Hudon and Dave Jones in "On the Bridal Path," Billy Elliott, the black face comedian; Helene Vincent, in songs; Marie Ilka Diehl and Company in "Tears"; the Steiner Trio, gymnasts; and Wolf and Stewart. The Eight Dominos are featured for the last half.



## THIS WEEK'S SWING 'ROUND THE EASTERN CIRCUITS

### Albany

PROCTOR'S—Gracie Emmett and company in "Mrs. Murphy's Third Husband," a delightful comedy-sketch, headed a good program at Proctor's Grand. Cervo, piano accordionist, was another entertaining feature of the bill. Fenton and Fields were well received, and other numbers were: The Brightons, Russell and Beatrice, and "Now-a-Days."

MAJESTIC—The week-end program included "The Beaux and Belles," a musical and dancing offering, The Marlow duo, Helen Mason, Dixon Bell, and Bert Leighton.

HERRICK.

### Buffalo

SHEA'S—Clifton Crawford returned to Buffalo this week, singing some of the hits from his old musical comedy vehicles. The force of his personality puts his work over in great shape and he is meeting with great receptions from every audience. The added attraction is Paul Morton and Namo Glass in "1918-1950," a brisk and clever talking, singing and dancing act. William Seabury and Jeanette Hackett, with Richard Conn at the piano, have an attractive dancing act. Howard's ponies and dogs are delighting the children. Dorothy Brenner, Sabini La Pearl, aerialist, Wilbert Embs and Helen Alton and Ben Meyer are also on the holiday bill.

TAYLOR.

### Cincinnati

KEITH'S—The Lerner Girls opened the satisfying bill. Bryan Lee and Mary Cranston were entertaining in "A Brittany Romance," their songs, *I Miss That Mississippi Boy That Misses Me*, *Mignon*, *When the Boys Come Marching Home*, and the *Collector's Song*, scoring. Charley Grapewin and Anna Chance got many laughs in "Jed's Vacation." Jessie Standish sang some original songs in an original way. The comedy trench scene lifted from Jack Norworth's "Odds and Ends of 1917," proved entertaining, with a strong accent on the song. *The Further it is from Tipperary the Closer it is to Berlin*. Farrel Taylor and Company in a hodge-podge of talk and instrumental music got the most applause on the bill. Fink's Mules and other animals concluded.

EMPRESS—Pantage's vaudeville continues to be an attraction at the little Empress Theater. Pretty Gladys Vance is one of the hits on the current bill. GOLDENBURG.

### Fall River

BIJOU—The bill last week featured Evelyn Nesbit and Russell Thaw in "The Woman Who Gave." Jack Kennedy and Co. were well received in Willard Mack's one-act comedy, "Don't Do It." Brown and Harris, comedians, offered a travesty, "As You Like It," with songs, *After You've Gone* and *Morris and Morris*.

EMPIRE—Babe Anderson and her five musical maids was one of the best novelties seen here in a long

time; classical and jazz numbers were given and with a splendid stage setting added much to the musical melange. W. F. GEE.

### Indianapolis

KEITH'S—The Rigoletta Brothers, assisted by the Swanson Sisters, headed the bill in an entertaining act, "Around the World," in nine parts, embracing almost everything known to vaudeville. Arthur Stone in "Green Goods" was back again with Marion Wells. Lillian Shaw scored her usual big hit in character songs. Caits Brothers offered one of the best dancing acts seen here in several seasons. Stuart Barnes pleased, as did McIntosh and Musical Maids in Scotch songs and dances. La Mont Trio, wire walkers, closed the bill, which was good all around. KIRKWOOD.

### Montreal

PRINCESS—Week of Dec. 23.—"Hands Across the Sea," an international review, is the headliner this week, and is an entertaining spectacle. Clara Howard, who appeared here for one night just before the influenza epidemic, returns and scores an emphatic hit. Bowers, Walters and Croker, Marconi and Fitzgibbons, Walker and Texas, Al and Fanny Steadman and Kimberly and Page are the other items of a good bill. Lambs Manikins arrived too late for the opening performance, but will be seen for the rest of the week.

LOEW'S—"Exploits in Africa," a miniature comic opera, headed by Billy King, is the headliner. Le Clair, the oldest juggler in the profession, who visited Montreal in 1871, Jenks and Allan, La Pearl and Blondell and Knorr and Rella are other items.

ST. DENIS—The Woods Musical Trio heads the vaudeville bill.

W. A. TREMAYNE.

### Philadelphia

KEITH'S—At Keith's Philadelphia, Bessie Clayton's Danse Revue is the best of its kind seen here this season. Miss Clayton is assisted by several capable young men, and by the talented Cansinos.

Mlle. Nitta-Jo sang several French songs costumed as La Gigolette Parisienne. *Kisses and I'm Sorry I Made You Cry*, sung in English, made a more favorable impression, and certainly *Over There* has seldom been rendered with such dramatic "pep."

Harry Watson in his former "Odds and Ends" telephone scene, and the boxing stunt seemed just as funny as ever.

Rena Arnold and Jack Allman offered some snappy dialogue and introduced *Sweet and Pretty*. Walter Clinton and Julia Rooney used *Follow Me to Dixieland* and *How Are They Going to Keep Them on the Farm?* William Ebs, in the surprise ventriloquist act, sang *I Want a Doll and Wild, Wild Women*.

Herbert Williams and Hilda Wolfus presented their classic, "Hark, Hark," which sent the audience into mild hysterics. D. CONN.



PERLE JESSICA FRANK

In "Listen to Us," presented by Evangeline Weed

### Pittsburgh

DAVIS—Christmas week was inaugurated by the appearance of Lew Dockstader as the headliner with his satirical characterization of "The Political Boss, or the Power Behind the Throne." Lew was at his best and was forced to respond to numerous encores.

The Five Famous Lloyds gave a lively exhibition of Indian pastimes on the prairie, in which three handsome horses played parts. The Curzon Sisters in their role of "Flying Butterflies" were well received.

Eddie Weber and Marion Ridnor sang and danced well, the rendition of "Down in Georgia," by Miss Ridnor being very effective.

Fred Wayne, Lorette Marshall and Truscilla Candy had a very novel and stirring playlet entitled "The Intruder." Wayne and Miss Marshall sang a laughable parody on the Kaiser and his advisers to the music from the sextet from "Lucia." Toto, the clown, was interesting and very entertaining as "Toto in Kewpie-land."

Bensee and Baird, favorites in Pittsburgh, again appeared to good advantage on "Soniflage," in which wit, humor and song abounded. Leon Errol and Jed Prouty in "The Guest" kept the house in an uproar.

LOEW'S—Vaudeville, headlined by the well known figure of the legitimate stage, Robert Henry Hodge, and the first Pittsburgh showing of Cecil B. DeMille's picture, "The Squaw Man," were the leading attractions at Loew's Christmas week.

Margaret Braun and her "Five War Widows" offered a pleasing musical act, while Lilian Watson was heard in an ambitious cycle of songs. The new management stated that the initial week under the Loew's regime was most successful in point of receipts and attendance.

### Utica

COLONIAL—The bill at the Colonial for the first three days was headed by J. C. Lewis, Jr., and Company in the playlet, "Billy's Santa Claus." The act scored a big hit. Bits from circudom are offered by Joe and Anna Trennel. Roatina and Barrette in "Marriucci Going Up" presented a novelty number with a big prop balloon. There were many other pleasing features. CLIFF.

## RIVERSIDE'S ANNIVERSARY

Henry Lewis, Blanche Rings  
Trixie Friganza and Frisco  
and McDermott Keep  
Audience Happy

No matter how excellent an act may be, and the one we are concerned with here is all of that, when placed last on a long and strong program it will find it difficult to keep the audience in its seats. Henry Lewis, one of a quartet of headline features making up in part the Riverside Theater's third anniversary program, labored under this great difficulty.

Seldom is it possible to see as consistently strong a program as the one commemorating the Riverside anniversary. Besides Henry Lewis, who offered his "The Laugh Shop," the star acts were Frisco, with Loretta McDermott and Bert Kelly's Jazz Band; Trixie Friganza, and Blanche Ring. Supporting these features were Kalmar and Brown, offering their pretty conceit, "Bugland"; Marie and Ann Clark in "What!" Espe and Dutton, novel tumblers, and Raymond Wilbert, presenting his amusing "On the Golf Links."

Blanche Ring has a song cycle that has for the most part patriotic numbers. With *Bing, Bing, Bing 'Em on the Rhine* she received twelve encores, and at each return sang a different chorus verse. All of her songs are good, and she, of course, "puts them over" for all they are worth. One number that made a distinct hit was a potpourri of camp songs sung by the soldiers in the cantonments. Others were *K-K-K-Katy*, *The Navy Took Them Over* and *the Navy Will Bring Them Back*.

Frisco, assisted by petite and appealing Loretta McDermott and inspired by Kelly's band, danced through a most enjoyable half hour. He has put some new material into his act that builds it up considerably.

Trixie Friganza, our own happy, inimitable Trixie, offers her "At a Block Party," relating and singing her experiences at one of these lately popular functions.

The Riverside is to be congratulated on its third birthday and for the excellence of its celebrating bill.

## Eddie Leonard Scores at Alhambra

Eddie Leonard is the syncopating headliner of the Alhambra bill this week with his ten minstrel men. Eddie's dancing in the turn, yeleft "Dandy Dan's Return," easily tops the bill in the matter of applause winning qualities.

The Marmein Sisters, Miriam and Irene, hold down an important spot on the program, while other strong factors on the bill are Jean Sothern, the movie girl in songs; Ben Bernie, "the syncopated funster"; Emily Frances Hooper in a series of dances with Harry Miller; Cole, Russell and Davis in the skit, "A Knight's Errant"; Karl Emmy's Pets, and Billy Glasson, with his songs and stories, deal to do with the manner in which Mayme Haynes puts over her various song numbers. She was accorded much applause for her efforts. Kavanaugh Everett and Company won favor in dances.



## AUSTRALIAN NOTES, GOSSIP OF THE VARIETY HOUSES

**Barry Lupino a Favorite—  
Daisy Harcourt a Riot**

SYDNEY, AUSTRALIA.—The most attractive program presented to Tivoli (Sydney) audiences for many weeks was given by Jack Waller's "Vanity Fair" company, which unfortunately only lasted together for about five weeks. Clever comedy, notably from Fred Dennett (piano), Wylie Watson (cello), and Jack Waller (violin) brought down the house. Celia Gold and Howard Hall were well received. Another stage picture of Bairnsfather's "Better 'Ole" was capitally presented, with Jack Waller as the "Walrus."

John Junior, Barry Lupino, Beatrice Holloway and Hugh Steyne now occupy this theater with a new revue, "Honi Soit." The show is mainly composed of Barry, who has all the fat, although Herbert Leigh, John Junior and Miss Holloway appear to advantage in a good dramatic sketch. Lester Browne produced the show, with the connivance of Bob Greig.

Ben and John Fuller's National Amphitheater will reopen at Christmas, meanwhile they are pursuing their usual custom of vaudeville programs at the opera house, with the exception that there are only eight shows per week instead of two-a-day. Ernest Lashbrooke and Brightie Smith in song and patter are good. Walter Johnson and Harry Burgess, as the two Hebrews in "The Rainbow Girls," are responsible for a lot of clever humor and are ably backed up by the popular old timer, Les Warton, whose resourcefulness remains the same as of old. Vera Spaul left the show to join Tommy Tilton in "The Little Grey Home in the West." Daisy Harcourt joined the company last week and was a "riot." Jack Kearns returned for the minstrel show, Bonnie and Freeman, Lampini Brothers, Royal Togos, Sterling and Love, Dora Oberman, and Gordon and Latchem will also be showing here in a week's time.

Harry Clay, after many years struggling, is now building up a huge vaudeville connection throughout the suburbs with two city theaters to draw from, the Bridge and the Princess.

### San Francisco

ORPHEUM—Grace La Rue stood out pre-eminently as the star at the Orpheum this week. She sang *The Americans Come* and *The Soldier's Son*, receiving great applause.

Briscoe and Rauh run second to Miss La Rue. Page, Hack and Mack, Fox and Ingraham, in songs and comedy, De Wolf Sisters in "Clothes, Clothes, Clothes"; Joseph Browning in his sermon, and Countess De Leonardi with her violin make up an excellent evening's entertainment.

A. T. BARNETT.

### Tacoma

PANTAGES.—Levi and company, doing mystery stunts, are keeping big crowds guessing.

HIPPODROME.—Juno Salino is doing brilliant stunts on the trapeze.

FRANK BLOH.

## XMAS WEEK IN PROCTOR THEATERS

**City Houses Have Interesting  
Bills—Stan Stanley Featured**

At Proctor's Fifth Avenue Theater for the first half an interesting bill was offered with John T. Dolan and company, Kingsley and Arnold and others. The 125th Street had Hoey and Lee, the Hebrew comedians, Billy Boucher's Circus and other good turns. Guy Rawson and Francis Claire featured the 58th Street in their juvenile turn. Howard and Chandler and Nat Vincent were on the bill. At the 23d Street Stan Stanley was a hilarious hit, while Mabel Zerra and company, and Harry Ellis and Louise Carleton were much applauded features.

### Harris Theater Marks Its Seventh Year in Pittsburgh

The Harris Theater, Pittsburgh, this week celebrated the seventh anniversary of its opening. Since the day that its doors were first opened in 1911, with the exception of the period in which the Spanish influenza ban was on, the Harris has never been closed, save Sundays.

### Calgary—Edmonton

ORPHEUM—Sarah Padden headlined the bill in "The Eternal Barrier," one of the very best playlets we have seen. Grace Nelson, soprano, is another whose career will be worth watching. She sang *Dear Old Pal O' Mine, Have a Smile, Till We Meet Again* and the *Bird Song* from Pagliacci. Leo Beers is a versatile entertainer; his singing of *Smiles* earned him a good hand. The Four Buttercups all have good voices. Lemaire and Crouch in "The New Physician" offer a sketch; Equillo and Maybelle have a nice balancing act. The Great War Veterans' entertainment, "Private Murphy, C. B.," the second play written by Sergt. Geo. D. Gittus, a Calgary returned soldier, and acted by men and nurses who have all been at the front, drew good business the last half of the week.

PANTAGES—Good business with the bill which appeared last week in Edmonton. Raul Pereira and his string sextette was the outstanding feature in the Pantages Edmonton bill. Odiva and her trained seals pleased as usual.

FORBES.

### St. Paul

ORPHEUM—Gladys Clark and Henry Bergman's act is rightly named, "A Ray of Sunshine," for, while there is no outstanding feature in it, every minute of the nonsense of this entertaining couple is one of sunshine for the audience. Next in importance was the song offering of the well known composers, L. Wolfe Gilbert and Anatole Friedland. Among their hits were *Be Satisfied, Singapore*, and *While You're Away*. Elsa Ruegger was well received in her cello selections. Adonis and a well-trained dog, in athletic poses; Bessye Clifford, in living pictures; Florenze Tempest, in songs and "Business Is Business," a sketch of the Potash and Perlmutter brand, with George M. Fisher and John K. Hawley, rounded out a pleasing program.

## Pantages Circuit May Take Pitt Theater

Rumor has it that the promoters of the Pantages Western vaudeville circuit will take over the Pitt Theater, Pittsburgh, as the home of a nine-act vaudeville show. As it is, William Moore Patch has left the Pitt to the tender mercies of the landlord. A few days ago all the loose material, trunks and what not that the Pitt Theater held behind the scenes were sold to satisfy a claim of the Metropolitan Life Insurance Co., the landlord.

The Pantages and the Loew interests who recently took over the Lyceum are vigorous competitors. Manager Miles who once operated vaudeville in the Pitt, is associated with the Pantages and he knows the Pittsburgh trend of mind as it stands toward vaudeville.

### Elsie Janis Plays Hostess by Cablegram

Elsie Janis, now playing an engagement in London, was hostess by proxy on Christmas Day at a party for twelve little boys and girls at her home, Phillipse Manor, Tarrytown, N. Y.

A few days ago Hallie Bullock, Miss Janis's housekeeper at Phillipse Manor, received a cable message from her employer, directing her to find twelve small boys and girls who needed a Christmas party, and give them one in the old colonial mansion.

Miss Bullock did so, and if Miss Janis could have seen the shining eyes of the youngsters as they started home, laden with gifts, she would have known the party was a success.

### Empress Opens on Dec. 29 as Loew Theater

The Empress Theater, Kansas City, will open on Dec. 29 as a Marcus Loew vaudeville house, playing bills two full weeks when the vaudeville policy will be transferred to the Garden, recently taken over by Loew. The Garden will commence a split-week policy on Jan. 12, splitting with the Garrick, Loew's St. Louis house.

### Knoxville

BIJOU.—La France and Kennedy, a popular talking blackface act; Chalner and De Ross Sisters in classical dances; Ed. Johnston, Ross Snow & Co., comedy musical act; Leonardi, the Man With the Violin, and Niblo's Talking Birds were appreciated during the first half. The latter half gave us "An Aeroplane Elopement," by Frank Gardner and company, as the headliner, with the Sirley Sisters, Jay Raymond, Bertie Herron and The Four Casting Campbells well received.

CHAS. E. KRUTCH.

### San Diego

SAVOY.—The Spanish Dancers head the Savoy bill. Green and Pugh made a hit in a jazz minstrel number. Presta, Aleko and Panthea, give an interesting exhibition of mental telepathy. They also carry some beautiful scenery for the act. Sandy Donaldson has a hoot-mon-stunt which pleased. Phil LaTosca with his comedy juggling act closes the show.

## NAN HALPERIN HEADS BILL AT BUSHWICK

**Offers Second Song Cycle on  
Program of Favorites for  
Christmas Week**

Nan Halperin held headline honors at the Bushwick Theater, Brooklyn, Christmas week. It was the first Bushwick presentation of her new second song cycle. Both lyrics and music were written for Miss Halperin by William B. Friedlander.

Kate Elinore and Sam Williams were seen in their offering, "A Reel of Real Fun." Harry Cooper, Hebrew character comedian, was heard in a number of songs. Al Von Tiller, song-writing star, offered a program of his song successes.

A mystery melodramatic playlet, "In the Dark," was presented by Lewis and Gordon. Julie Ring, sister of Blanche Ring, assisted by James Norval, appeared in a comedy playlet, "Divorced," by Blair Treynor and J. Harry Jenkins. Others on the bill were Lady Alice and her pets; Lucille and Cockie, the "human bird"; Bert and Lottie Waldon; the Cretonne Duo, and the Bushwick Pictorial.

### Figuring on Big Time Vaudeville in Tulsa

Rumors that have long been current that Pantages is seeking an entrance into the vaudeville business in Tulsa, Okla., are again rife as the result of a visit of Charles Hodgkins, of Chicago, upon his return tour of the southern end of Pantages circuit. He was in close conference with William Smith, proprietor and manager of the Empress, the only vaudeville theater in the city.

Following the conferences with Smith it is rumored that an agreement was reached whereby Hodgkins and his people may lease the Empress and play Pan shows, which will come direct from Kansas City.

### Spokane

PANTAGES.—Hill's Comedy Circus headed. Others: The Calendar Girl in "Classic Poses," Porter J. White and company in "The Visitor," Belle Oliver, "The Cheer Up Girl," the Celestial Duo, piano and singing.

HIPPODROME.—First half of week, Betty Stokes, as "The Singing Whistler," headed. Others: The Alvarette Hyland Trio, Saunders and Boomer, Law Wells, the Kirkellos. Second half: "The Mystic Garden," Sherman and Halcon, Bob Millikin, Wells and Fisher, Lareto, and "A Touch of Nature," Taketa Brothers.

REX.—Hill and Fontaine, Wenrick and Dale, Joe Kingsley, Glenny and Ford.

REN H. RICE.

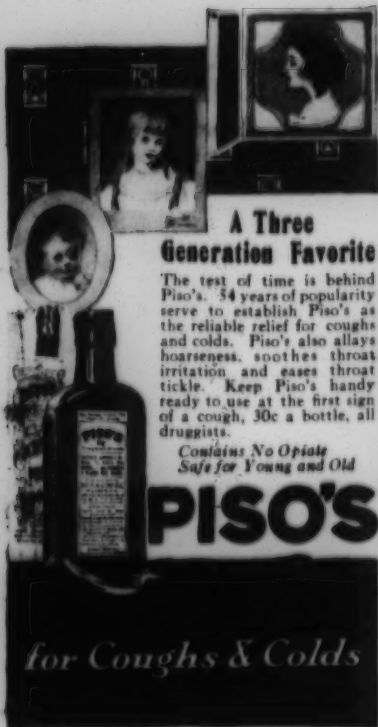
### Los Angeles

ORPHEUM.—Langdon McCormick's "On the High Seas," a spectacular patriotic melodrama, is being received with enthusiasm, with Robert Holden scoring especially as the young American.

The Burt Earle Company, Walter C. Kelly, and Mr. and Mrs. Gordon Wilde, are prominent.

The holdovers include "All for Democracy," the Ford Sisters and Al Herman.





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**JEANNE MADEIRA**  
well-known on the stage eight years ago?  
Any information will be gratefully re-  
ceived by **Elizabeth B. Madeira**, care  
Dramatic Mirror.

## IN THE SONG SHOP

**Earl Carroll a Publicity General—Minnie Blauman's  
Fine Record—Chilson-Ohrman's Scheme**

BY E. M. WICKES

**D**URING the past two years Earl Carroll has obtained more legitimate publicity for himself than a dozen other song writers combined. Before Carroll went to war he used to devote a certain part of his time to keeping his name and picture in newspapers and magazines, and just prior to his enlisting he had a whale of an idea for placing a story about himself in about four hundred big newspapers.

Had Earl not taken to the song game he would have made a first-class press agent. He knew that unless he secured the right kind of press stories few would hear of him beyond Broadway. Even after he joined the aviation corps he kept his name and pictures in the papers. Every time he did something different it was recorded with his photo.

Newspaper men with whom Carroll came in contact were always willing to give him a few lines, for he never made them feel that he was entitled to writeups, and never neglected to show his appreciation.

Other song writers who have written a great many more hits than Carroll will never be half as well known. If you can induce Earl to tell you how he does it the rest will be easy.

### Alex Sullivan Wins Out

When Alex Sullivan is not writing sporting news for the New York World he turns his attention to writing popular song lyrics. At Loew's Theater in 116th Street the other night his latest song, *Kisses*, published by Fischer & McCarthy, beat all the other entries in the song contest, incidentally winning a silver loving cup.

### Paradise to Reopen

The manager of Reisenweber's has decided to reopen Paradise, where Alice King will feature Dore and Cavanaugh, ballroom dancers de luxe. Mlle. Andree Greuze, direct from the French music halls, will also entertain the patrons.

Other acts possessing quality and pep will be put on to make the place an attractive spot for those who revel in the night life of the Great White Way. And it goes without saying that song pluggers won't pass it up on their nightly rounds.

### Ray Abrams Moves

After spending two years with the McKinley Music Company, for which he did excellent professional work, especially in song contests, Ray Abrams has quit to join the staff of Kendis & Brockman.

### Miss Blauman Makes a Record

Minnie Blauman is a member of the professional staff of Gilbert & Friedland, and as far as popularity is concerned she runs second only to a royalty statement from a song hit.

The doughboys at the camps and base hospitals think she's a queen. For twenty-two weeks she never missed one without going at least one night to play for them. Then she had a lay off on account of illness.

Her first night out after her recovery was spent at a base hospital. Other publishers owe her a vote of thanks, too, for while she liked to

play *While You're Away* and *Singapore* for Gilbert & Friedland, she never hesitated playing other hits like *Smiles*, *I Hate to Get Up Early*, *Everything Is Peaches Down in Georgia*, *Everybody Shimmies Now*, *Jim, Jim!* or anything that the boys called for.

And she played as if she were drawing a royalty from all the songs.

### Weslyn Joins Daniels & Wilson

With the dawn of the new year Louis Weslyn, author of *Send Me Away with a Smile* and other hits, will become a regular member of the staff of Daniels & Wilson. His new songs will be issued by this firm. For the past six months Weslyn has been giving up most of his time to writing special material for vaudeville acts.

### Mme. Chilson-Ohrman's Discovery

The last time Mme. Chilson-Ohrman was in New York she said that she had discovered a new way to get into the newspapers, and from then on the public and the profession would have a better chance of hearing more about her and her work.

Her talk gave one to understand that she had discovered some of Earl Carroll's methods, and her performances of the past month would indicate that she knew what she was talking about, for a week ago two New York papers carried her picture with a story. Fifty out-of-town papers did the same thing.

Maybe she can be induced to sell the secret.

### Lee David Lucky!

Lee has been lucky in placing his new number, *Just Lonesome*, with Harry Von Tilzer, and more so in having Walter Scanlan select it as a feature number for his work at the Winter Garden and Central Theater. Scanlan will also use it in Hammerstein's new show, "Somebody's Sweetheart." Lee is a busy boy these days, having recently placed songs with Bernstein, Witmark, and *Calling Me to the Hills* with Gilbert & Friedland.

### Hun Wedding March Discarded

America no longer has to depend upon the Hun for a wedding march, as Reginald de Koven has written a 100 per cent American wedding march which has been published by the Boston Music Company. Recently the New York Herald thought well enough of it to devote an entire supplement to it. So in the future Romoes and Juliets need not fear what fate may have in store owing to the nature of the wedding march.

### Remick Has New Store

Jerome Remick has opened a new song and gift shop in the Hippodrome Building, Cleveland, which is the only store in that burg that handles the newest opera scores from New York as well as a complete line of popular songs. The store is within a few feet of the entrance to Keith's Theater, making it handy for persons to drop in after a show to get the songs that appeal to them. S. C. Richman, formerly connected with Remick in New York, is manager of the store.



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**NEXT WEEK!**

**THE**

**NEW YEAR'S**

**NUMBER OF**

**DRAMATIC MIRROR**

*Colors! Special Illustrations!*

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OUT JAN. 4

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# PHOTOPLAY MUSIC

Conducted by MONTVILLE MORRIS HANSFORD

## SONG PLUGGERS IN FILM HOUSES

Back from the War and More Stentorian Than Ever—Pictures' Debt to Music

By PHILIP EDWARDS

WITH all due justice to the influence of the war on Broadway's art, as shown and listened to in the motion picture houses of renown, I am somewhat inclined to say that a few black eyes have been delivered and our well-known art has backslid a few feet.

Discriminating watchdogs of the sacredness of the ideals of the business are compelled to admit that a few oldtime song pluggers have appeared in some of the houses and are seemingly just as lively as when we thought we had them snowed under about the beginning of the late festivities of the various local draft boards. But they have evidently got back from France, smiling and happy, and able to make one's hair stand on end with their stentorian singing.

As I mentioned a few weeks ago, trying to let down the booster as gently as possible, we all boost something in life, from the cradle to the grave, and this is quite pardonable if the thing boosted makes for the betterment of mankind in general and art in particular.

The sort of booster this page objects to is the graduate from the old clothes style of voice, having its early training in Baxter street, North of Fourteenth and south of Fifty-ninth is sacred ground; or at least I have understood it that way, and for anything foreign to start song riots, such as have been observed in the last two weeks, waking the echoes of the Times Building, is to bring forth our distinct statement that we are not for it.

### Does Wonders for Pictures

The art of music is a very beautiful affair; it has done wonders for the picture business; so much so that there are many house managers who can almost tell when the orchestra is playing in the minor key, provided the change in the box office doesn't make too much noise.

This breed of managers should be cultivated with consistent hoeing and weeding, because they'll be worth something in the future if they live. And it is just this cultivation through the last few years that has lopped off the style of song that has been inflicted upon us lately.

Evidently someone has been sleeping on the job and a little loose change has been flaunted in the eyes of Broadway.

I tell you, brothers, it will not pay to give up to this thing. Unless there is an ideal at the bottom of every business, the proverbial millstone should be sought out and adjoined in the neighborhood of the windpipe.

These preparations with the assistance of a calm flowing stream will do the business. Sink and be

forgotten; it will pay in the end—not you, but the development of the musical part of the entertainment.

One might almost come to the conclusion that music had come to stagnate just a little, as the pictures sometimes do, in a backwater of thriving jellyfish.

### Stand the Ordeal

Therefore don't allow anyone to go on in your show that can't sing real songs. A good song and a good singer deserve a place on any program; but poor singers singing poor songs try the patience of even me, and I have worn out some cloth on the motion picture bleachers.

It is naturally to be supposed that all song publishers, of whatever variety, will be on the necks of all the singers all the time, trying to get them to sing certain songs.

Now here is where your tack comes in. To be able to stand off a song publisher's diplomacy is more wonderful than going over the top. You don't get a medal for it; but you become the Copperhead of art; and with you lies the better thing, however much the plugger's regret your inability to dine with him at a Broadway eatery.

Coming through an ordeal like this will do you good; your chest will swell up and your waistcoat will lose a couple of buttons probably, but in a good cause. The real publisher doesn't resort to this any more.

### Theater's Value to Publisher

I wonder if the publishing houses are just waking up to the fact that picture houses are a good gamble for song introductions; it is quite probable, and it pleases me to see them rubbing their eyes as the realization comes over them.

Many businesses have turned to the motion picture theaters lately, and been mighty glad of the chance. For in them you find the crowds, conveniently gathered together, all in good humor, and ready for whatever stunt you wish to pull. It is a rich field in more senses than one.

Please remember that I have no quarrel with good music; it makes no difference to me how it gets there, just so it is fit to listen to, and just so the singers have not been brought round from the nearest barroom.

The publishing houses are turning out much good stuff—also some rot. It is the rot that I object to. Let that go, and plug the other sort if needs be, and with good singers that are worthy of Broadway. As we have got away from that kind of singing, let's stay away.

The big Broadway houses don't have to slow up their art development in such a manner. The au-

diences are capable of listening to and enjoying the very highest.

### Midnight Oil Music

Hugo Riesenfeld, musical director of the Rialto-Rivoli, is getting up a Christmas pantomime, to be shown at the Rivoli during the holiday season. It would be a joke if some publisher would send up a few salesmen to sell him fifty pages of music for this occasion.

Where do you suppose he gets this music? I was with him one night not long since, and he went to work at midnight composing the music that is going to be played for the pantomime. There is no cabaret business in this; here is honest-to-goodness effort for a music-loving public.

I have no doubt that stacks of music might be found that would go quite well with such a production, but it shows that Dr. Riesenfeld is not satisfied with merely buying a bale of stuff and pasting it into a score. He wants to feel the joy of actual production; that the work is his own.

And so it ought to be with the making of picture programs; the manager should pick out numbers that mean something else than a mere bid for a run of jazz, particularly if they are to be sung by singers supplied from the same source.

If the song is of little significance it can be sung in an artistic manner and be admitted into good company; but if both the song and singer are pale blue, nothing on earth but the hook will answer.

## LOS ANGELES— GRAUMAN'S Twenty Singers in the Sextet from "Lucia"

Artistically spectacular novelty characterized the presentation of Caruso in "My Cousin," which included a combination of stage and screen effects.

As an entr'acte of the prologue and the first act of the film, an Italian street scene was staged, with more than twenty choristers and principals singing the Sextet from "Lucia."

As the first scene flashed on the screen the latter was suddenly raised, revealing a full stage set of New York's little Italy.

A quartet composed of Caruso, Bravo, tenor; Betty Butterick, contralto; Charles Henri de la Plate, baritone; and Ethelyn Ostrom, soprano, sang an aria from "Rigoletto," following which was the "Lucia" number.

The musical theme was "Pagliacci," the overture being given by the symphony orchestra accompanied by Jesse Crawford at the organ.

Signor Bravo, whose tenor is clear and vibrant, sang numbers from "Pagliacci" to accompany Caruso in the picture.

As an added feature a trio, Walsh, Hume and Thomas, appeared in a series of snappy vocal gymnastics featuring *The Rose of No Man's Land*.

## RIALTO—NEW YORK Beautiful "Christmas Fantasy" Staged by Adolf Bolm

The Rialto started off its Christmas week program with a decorated house, including two Christmas trees on the stage, complete with toys and colored lights. Every wall bracket held a wreath of holly.

The overture was the graceful *Dance of the Hours* from "Gioconda." During this the orchestra was flooded by a change of lights at every "hour," coming up to full at the finale. Next came a Mutual scenic, "Vacation Land," during which the orchestra played the *Siegfried Idyl*, which is ideal music for scenics.

The novelty of the program was a "Christmas Fantasy," staged by Adolf Bolm, the famous Russian dancer. The prelude to this was *Holy Night*, sung by the Rialto Quartet back stage, while the side curtains parted and showed scenes of ruddy home lights reflected on the snow.

Both trees lighted gradually at the same time. All died down at the close of the song. At this point Liadoff's popular *Musie Box* was played by the orchestra and danced by a girl and boy. This episode was beautiful and Mr. Bolm's artistic hand was evident throughout.

The feature was Marguerite Clark in "Little Miss Hoover." In this the orchestra used Borck's *Silent Sorrows* for the first part during the sale of the home; and where the brothers meet a medley of Southern airs was introduced with good effect. *Washington Blues* described the sleeping village of Riverfield. The "Home Sweet Home" effect was excellently done by the drums and brass. Selections from "Going Up" and an organ solo, the famous *Hallelujah Chorus*, played by Arthur Depew, completed a fine program.

## BROADWAY—N. Y. Bradford Gives Feature Charm- ing Musical Setting

Aside from the overture, *Light Cavalry*, Suppe, the main musical interest at the Broadway is James Bradford's setting of the thrilling feature, "The Heart of Humanity." No small part of this picture's effect on the audiences is due to a good musical setting, and Mr. Bradford has given this his careful consideration.

Herbert's *Love Theme*, from "Birth of a Nation," was used as the main theme. The war scenes were fitted with parts of the *Robespierre* overture, Hugo Riesenfeld's *Battle Music*, *Il Guarany*, and others. Probably the best touch was given at the news of the death of the four sons. As the mother reads these telegrams announcing the sad news the trumpeter blows "taps." Medleys of French folk songs were used at some lighter village scenes. Edward F. Johnston contributed the *Hallelujah Chorus* as an organ solo.



## HANSFORD'S MUSIC CUES FOR THE BIG FEATURES

### The Road Through the Dark (Select)

Love theme to be used: *I Love You So*, Lehar ("Merry Widow").  
Open with lively piece for dinner scene.

Morgan and Gabrielle—theme.  
Papa and Gabrielle—rather sombre.  
Solo violin plays theme at scene, direct cue.

Title: When the road—continue theme.

T. The place of banishment—French folk song, lively.

T. Beneath the French disguise—silence, then continue until letter, then theme.

T. But while the somnolent—confusion, several hurries.

T. Prince Karl—sombre dramatic.

T. A week later—soft neutral.

T. The pretty face—agitato.

T. You are a gentleman—soft sombre.

T. That night—confusion hurry again.

T. Even a beast—soft, sombre, agitato at street scene.

T. After the battle—soft neutral, rather serious; piano to action.

T. The test—mysterious agitato.

T. Three years in Berlin—regal dramatic; Karl at door, agitato.

Silence when Karl falls.

T. For France! one measure *Mar-seillaise*, then agitato.

T. Headquarters of the Allies—big dramatic, work up.

John rushes out—theme to end.

### The Spender (Metro)

Love theme suggested: *Melody in B flat*, Lagarde (J. Fischer).

For introduction a lively neutral intermezzo.

Title: A raise; change to rather serious.

T. Go! I disown you! agitato, until Richard outside, then brighter.

T. His nephew's words—rather slow, serious. Then into bright.

Bisbee at table with money—sister.

T. Dick didn't lose—theme. Alternate with above at flashes.

T. The Gethsemane—dramatic.

T. Come back to me—tender, soft.

T. The hotel—neutral, slow.

T. At the Belle View Park—lively.

T. The rejuvenation—cafe orchestra.

T. And after his nephew—quiet. Richard on veranda—theme.

T. While T. W. was on his vacation—lively. Letter insert, agitato.

T. Midnight—mysterious, agitato at safe.

T. He's a good fighter—neutral.

T. Stetson's birthday—tender, soft.

T. I've done what—theme.

### "Arizona" (Paramount)

Love theme suggested: *Told at Twilight*, Huerter (Boston Music Co.).

Open with *Western Allegro*, Riesenfeld.

In the patio, soft Spanish mood, light.

Title: The 11th Cavalry, bugle, then military style. Back to Spanish at interior. Denton approaches, hurry with action, very softly at Bonita and Denton.

Girl rings bell, neutral caprice.

T. Several things go on, dance to action, very soft.

Letter insert, rather serious, then dance again.

T. Do you see that star, theme.

T. Mr. Denton, accompany me, neutral.

T. War declared, agitato (watch shot).

T. Request Mr. Denton, dramatic tension.

T. The army had been, bugle, into neutral.

T. The 11th, military galop.

T. It's all right, Tony, sombre mood.

Denton arrives, agitato.

T. Denton is looking for you, dramatic, agitato at fight.

Colonel meets Denton, agitato.

T. I pronounce you, theme, or big hurry with action.

### "Little Miss Hoover" (Paramount)

Love theme suggested: *If you only believed in me*, Howard (Armusic).

Open with a patriotic medley.

Title: At the Food Administration office—neutral, light.

T. Colonel William Craddock—slow, sombre.

T. Major Jonathan Craddock—Southern medley, softly.

T. Day of the auction—soft.

T. Major Baldwin meanwhile—neutral; agitato at chicken's escape.

T. Up the road—soft neutral, or *Please go 'way and let me sleep*; carriage enters village, light caprice; band effect, then back to caprice.

T. I'll get them—light march.

T. Read that! *Over There*, or other march.

T. You're a mysterious man—neutral (horn effect).

T. I'm very sorry—theme.

T. Matt leaves—light intermezzo.

T. We meet at the post office—agitato.

M. Mob rule never gets anywhere—neutral.

T. Matt arrives—rather patriotic.

T. And I thought you a slacker—theme.

### "Every Mother's Son" (Fox)

Open with lively neutral.

Title: That night—agitato. *When I Come Home to You* to action.

Softly at interior and into dramatic.

T. In the trench—battle music.

T. To the anguished mother—dramatic minor.

T. A German prison camp—lament, into agitato.

T. The mother's heart—dramatic, agitato at knock.

T. My son was here—dramatic, agitato at flight.

T. Smiling Bill's dream—light.

T. A box of goodies—soft; mother reads telegram, dramatic.

T. 18 to 45—patriotic.

T. And while she weeps—plaintive.

T. One of the thousands of rooms—rather patriotic.

T. At German headquarters—dramatic.

T. The American first line—slow, dramatic.

T. Advance with the raiding—agitato, into dramatic.

T. Upstairs with pretty Marie—agitato.

T. The end of a long trail—bright, festive. Use *When I Come Home to You*, Grey.



MAX WEIL

Conductor of the orchestra, Grauman's Theater, Los Angeles, Cal.

### STRAND—NEW YORK Holiday Program of High Order—Children Prominent

The Christmas festivities reached high-water mark in the Strand's holiday program. "The Revolt of the Toymakers," produced by Ad Newberger, and written by Mollie Teschner, brought back child memories to the huge audiences.

Nine children from four to twelve years of age were used in this production. This act proved one of the most enjoyable on Broadway. In addition there was Griffith's big picture, "The Greatest Thing in Life."

The overture was *Christmas Morning*, Barratt, and Carl Edouarde directed this and the music for the children's dances with fine feeling.

The main theme for the feature was the second part of *Demoiselle Chic*, by Fletcher. The first part, a lively movement, was used for Lillian Gish.

For the Review a march, *City of Balarat*, was used for an Oriental mood. *The Rose of No Man's Land* was played for the Red Cross poster.

Ralph Brigham, the organist, used *Drdla's Souvenir* and *La Lettre de Manon* during the feature, and for his number between shows played the *Hallelujah Chorus*. A touch in the feature that was applauded was the death of the negro soldier, the orchestra playing *Carry Me Back to Old Virginny*. The closing orchestral number for the feature was *Pryor's Triumph of Old Glory*.

### CLEVEL'D—STILLMAN Director Spitalny's Charming Setting for Feature

The story of "The Squaw Man" is familiar. It took genius to surround the story with atmosphere so as to produce such splendid results as were shown at the Stillman Theater.

All that was left to the imagination in the play, as it was produced some time ago by William Faversham, has been so artistically woven into the picture that the story is no more important than each of the new incidents introduced by De Mille.

The universal appeal of the story was well brought out through the musical accompaniment which was specially arranged by Director Hyman Spitalny.

The main theme was based on a sentimental song, *My Dreams*.

### RIVOLI—NEW YORK Riesenfeld's Christmas Fantasy Presented by Children

The "Queen of Sheba" ballet music served the Rivoli's famous orchestra as a holiday overture. Numbers during the Review included Sousa's *Stars and Stripes* and *Marche Heroique*, Saint-Saens.

A delightful Christmas Fantasy, the work of Hugo Riesenfeld, was presented with a cast made up of children. Dr. Riesenfeld composed the music for this beautiful little production, and the youngsters were directed in their dancing by the well-known ballet master, Luigi Albertieri. John Wenger designed the stage setting.

The feature was "Eye for Eye," with Nazimova. During this the orchestra used part of scenes from an "Imaginary Ballet" by Coleridge-Taylor; *Faust* ballet; *Among the Arabs*, Langey; *Marche Arab*, Ganne; and for the theme, *Desert Song*, Keifert. In the scenic, Spanish music was used throughout, mostly from "Carmen." Professor Swinnen played Bach's *Tocatta and Fugue in D minor*.

### BUFFALO—SHEA'S Beautiful Christmas Setting and New Ideas in Music

The Yuletide spirit prevails at Shea's Hippodrome this week, where Geraldine Farrar in "The Hell Cat" tops the holiday program.

A most attractive musical setting accompanies the feature, the love theme being *Minnie*, from "The Girl of the Golden West," and selections from "Carmen" the theme for the dramatic moments. Prominent among the other numbers are *La Paloma*, by Gradter; *Mexican Kisses*, by Roberts, and selection from "Phedre," by Massenet.

The stage setting is most attractive and timely, it being a Christmas card on a mammoth scale. In the center of the stage a large Christmas tree backed a life-size Santa Claus distributing gifts. Above fly cherubs. In each of the smaller panels are Christmas home scenes. When these are unveiled the big symphony orchestra and chimes play *Come All Ye Faithful* with striking effect.

The musical accompaniment to the news reel is a departure. Mr. Franklin is trying to get away from playing marches during this part of the program and instead plays overtures and selections, using *The American Patrol* and *Suppe's Light Cavalry*.

### FRISCO—CALIFORNIA Christmas Music Program of Superior Quality

At the California Theater in San Francisco for Christmas week the Symphony Orchestra, under the direction of Herman Heller, offered with the feature picture selections from "Have a Heart" and the intermezzo from "Jewels of the Madonna." Mr. Heller also led his orchestra in his own fox trot arrangement of *My Dreamy Little Lotus Flower*.

Edward Benedict at the organ gave for his concert number *Somewhere a Voice Is Calling*. At the early evening performances E. P. Russell played *Down in Hindustan*.

## ON THE SILVER SHEET

Pearl White has not a very hopeful outlook in Episode I of "The Lightning Raider" (Pathe)



Pauline Frederick appears to be an omnivorous reader in "Out of the Shadow" (Paramount)



The little girl places her confidence in Denver, played by William Faversham in "The Silver King" (Paramount)



In this incident in "Crown Jewels" (Triangle), should Claire Anderson wish to convey anything she must use her eyes



One of the "Little Women" (Paramount) and her sweetheart visit the grave of his relatives



Fatty Arbuckle demonstrates, to the discomfiture of Al. St. John, the principle of his primitive bathing apparatus, in "Campina Out" (Paramount)



Unless something sudden and heroic happens shortly, Corinne Griffith will meet a rather jerky fate, in "The Adventure Shop" (Vitagraph)



In "Hide and Seek, Detectives," the stealing of the personable young lady is halted by the ever ready sleuths, one of whom is Ben Turpin



This belligerent Chinese believes that silence is more than golden. A thrilling moment in "The Midnight Patrol." (Select)



# WITHOUT FEAR OR FAVOR—By an Old Exhibitor

SOME of the most virulent enemies of the movies in the ranks of the various censor boards have been found to be "the school people." They have shown just a little narrower vision than censors from other sections of the community.

I have frequently heard film men say that they would rather face the most Old Foggy backwoods clergyman on such a board than a so-called "up-to-date teacher."

Why this should be is beyond the Old Exhibitor's power to discover; the school house is an advance post of Progress and it is really inconceivable that the energetic men and women who permit it to "carry on" have minds that dwell in the Dark Ages.

The term "Movie Enemy" does not apply to all school people by any means. But it holds for all too many of them.

I have always found that the Screen's bitterest foes were those who seldom if ever visited motion picture exhibitions.

These really attacked that which they knew nothing about!

So many hard-working school teachers give even their recreative hours to their work that here might lie a plausible explanation!

What the school people must do is get acquainted with the motion picture. They must visit the houses and note how well kept and well conducted they are. They should awake from their bad dream, observe that the picture house is here to stay and that, properly managed, it becomes an ideal community center.

The Great War had made it this!

Reconstruction continues the Screen in its enviable position.

## The Exhibitor Helps the Teacher

The public school teacher ought to open her eyes to these salient facts and befriend the motion picture. The returns will be immediate. The motion picture today teaches 100 per cent Americanism, a task heretofore left solely to the public school teacher.

Thanks to the magical movie, it is a task simplified.

Praises be that Etta V. Leighton, Teacher, Publicist, Civic Secretary of the National Security League, has seen this. "Wake up!" she says to the teachers, in a pamphlet now going to them in thousand lots—"wake up! teach citizenship through the movies!"

Miss Leighton explains: "The greatest peace service (these last italics are hers) the teacher can perform is to make the war real to the imagination of her children and their parents. This she can do first by pictures.

"Get the co-operation of the motion picture houses in your vicinity, help them to advertise war and reconstruction scenes when they have them, get them to let the children have the press material sent ahead of the films so that they can be mentally prepared and can prepare their parents to get the best possible results from the scenes shown. Afterwards, in the oral language period, let them tell what they saw; the interchange of question and comment will clear many of the vague points."

## Break Down School Prejudices—Give Warriors Their Jobs Back!—"O. R." Brandt—Small Men in High Place—Truth and the New Year

### HAS THE MIRROR "POINTED THE WAY OUT"

Remarkable Parallel Between Messages of the Old Exhibitor in Our Christmas Issue and Statement of Richard Rowland, President of Metro

HERE is a similarity of ideas that might well start the film industry thinking—and hard. The column on the left is made up of extracts from "Without Fear or Favor," by An Old Exhibitor, in our Christmas issue, out on the street Dec. 21. The next day, Dec. 22, the following statement signed by Richard A. Rowland, president, was given out at the Metro office. Undoubtedly this statement and the Old Exhibitor's suggestions were written on or about the same day. What have other leaders of the industry to say?

From "Without Fear or Favor," by an Old Exhibitor.

We are compromising through such methods, making puny attempts to accomplish what must be achieved through big, bold deeds—such as making the star secondary to the production, as the theater before us HAD to do.

Why, then, don't the movie magnates encourage PRODUCTIONS that will stand on their merits AS such?

Your theater would show dividends, would fall out of the clutches of this or that star whom the exhibitor—under the present system—has himself made all-powerful.

The way is not difficult. Instead of engaging the best directors to present the stars, the former could be helped to form their own companies, making PRODUCTIONS bearing THEIR names. This would make the good ones work hard to win fame and fortune, and lots of good pictures would result.

The certain result would be that the PICTURE, as against the star, would come into its own again. The industry would be TRULY stabilized. We would not be the first victim of the tax fixer, for our industry would be on that sound basis which defies critics.

Mr. Brady made a good president, and Secretary Elliott was a hard worker, who usually got results. Nevertheless, it is to be hoped that Mr. Brady's successor in the National Association will focus the attention of his associates on the high-salary evil more sharply, and to better end, than William A. managed to do. Star salary regulation is still the neglected child of the industry. There has never been a serious attempt to cope with it. As things are, Christmas, 1919, will find all of us "working for the star"—just like this December twenty-fifth!

Managers came to the realization that the play was the thing, and not the star, and a new era of prosperity in the theatrical business began. If the era of productions made from stories, and depending on no single star, were here, the big authors, WOULD BE BUSY WRITING SCENARIOS THAT WOULD BE FILMED.

Of course the scenes that Miss Leighton indicates are those in the news weeklies. And no house is so poor that it doesn't run news weeklies. Here, thanks to the truly progressive Miss Leighton, is an opportunity to boost your house, enlarge its clientele, that you must not miss.

### A Chance to Undeceive the Ignorant

It is also an opportunity to undeceive persons who hold critical views because they do not really know us! Get circulars describing the contents of next week's news weeklies before the schools in your neighbor-

From President R. A. Rowland's Statement.

In our opinion the time has come when motion pictures must cease to be a game and become a business. Regardless of what others may do we have determined after careful thought and a full analysis of the situation, upon a definite program of activity.

This, briefly, embraces a policy of fewer productions, with bigger and better ones based on the play value and an excellence of production.

Running of our own business at our own dictation, stepping out of any competitive bidding for billion dollar stars.

As conducted to-day the game is not worth the candle, and we believe that the ultimate reward will be given to those who can produce big, fine pictures, and if on any other basis of operation the industry might as well quit now before the public forces it out of business because of hopeless boredom.

Our aim is for productions that will draw patrons to the box office and satisfy them, whether these productions contain a big star or not. Our money will be spent for brains and productions rather than for the so-called stars, which have placed the industry in its present ridiculous position. When the contracting lawyer comes with the star to your office they laugh and in effect they say, "You are a lot of fools to pay such prices, but the industry is made up of fools, and I can get the price."

Conditions like these have made the motion picture business a laughing stock, and it was brought very sharply to my attention at a recent meeting of producers when the consensus of opinion was that competitive bidding for exorbitantly paid stars should be permitted to continue. If these men are agreed that they should compete to raise the prices of all that goes to make up their product to such a height that no one can make a profit, they cease to be business men, and whether their companies agree to follow a radically different policy or not, we have determined to sail a straight course, giving due attention and attention only to the box office value of the production.

It has been said before, and it is truer now than ever, the play is the thing, and with the screen we can add that the production is the thing. We have proved it, we believe in it, and this in a word is Metro's policy.

hood as quickly as you can. Play up in especially bold type the views having to do with America's part in the Great War and with her part in the Great Reconstruction.

Append Miss Leighton's message, above given, to this text.

AND DO IT EVERY WEEK THROUGH 1919.

Call on the school people if they don't immediately respond to your circulars. Do not let them criticize, or neglect, the Screen any longer! The Screen is their friend, and the friend of their principal endeavor of the day.

YOU MUST MAKE THIS POW-

ERFUL CLASS THE FRIEND OF THE SCREEN—YOUR SCREEN—IN 1919.

You have an important job ahead of you in the new year, and yet not a mighty one. In fact, it is a perfectly easy one! It is a mere campaign of enlightenment, much as the schools themselves have to wage. But yours is to the schools!

And when you win it, as you will hands down, the new year will loom mighty large on your Success Slate!

### Were "Service Flag" Stories Just Blatant Advertising?

First Lieutenant William J. Moore, wearing his Croix de Guerre, returned to the Famous-Lasky offices the other day, and got a royal welcome. And the big point is that "Willie" got his job back, or will have it back when he is finally discharged from the service that his deeds have honored.

The year just ended saw a lot of "service flag" stories.

Every time an employee of a film concern joined the colors the fact was proudly proclaimed to the trade press.

By their stars shall ye know them—we were told in 1918.

By the JOBS they return to the returning men shall know 'em in 1919!

### A Twist for the Serial Business in '19?

Joe Brandt in 1919. He is an old Mirrorite, who went to Universal and served Carl Laemmle through some hard wars. He had been general manager until recently, and now they have decided that U serials need particular lookin' after, so it is Old Reliable who gets the assignment.

Serial exploitation has been running a very even course lately. Once it was a "stunt" to have the newspapers print the "story of the picture" in conjunction with the latter's weekly appearances in the film houses, but that's an old trick now.

Serial exploitation needs an injection of *sumthin'*!

Brandt is a Class 1-A "stunt" man, or used to be before the details of office management smothered him completely. (Why do they let these idea men get buried in mere office detail, anyway?)

We indicate that the putting out of serials in 1919 calls for the putting over of stunts in their behalf—in 1919.

### Ye Gods! They'll Be Honest About Old Films this New Year!

Re-issued films in 1919. Will a policy of truth-telling prevail? Yes! And what do you think is the reason? Nothing more nor less than that the promoters of the re-issues have found that *truth is golden—to them!*

Faked patrons of houses showing "new" productions which were not new at all protested so forcibly that it didn't pay exhibitors to run such films.

It's odd that the re-issue people didn't sense this at the start.

I guess they never attended an "Old Timer's Bill" at a vaudeville theater!

LUCKY 1919! WHEN YOU PUBLICLY ADMIT THAT OLD FILM IS OLD, YOU'RE SOME YEAR!!



## RULING OF JUSTICE MENACES SUNDAY EXHIBITION OF FILMS IN NEW YORK

### Motion Picture Interests Prepare to Take Case to Court of Appeals After Ad- verse Ruling in Binghamton

**S**UNDAY motion picture shows in New York State are in danger of being legislated out of existence, if a decision of Justice George McCann of Binghamton is upheld by the Court of Appeals, to which tribunal the motion picture interests have declared they will carry their fight.

The announcement from Binghamton that the motion picture interests have determined to have the Court of Appeals decide the question whether Sunday exhibitions of motion picture films are legal in New York created quite a stir in Albany, Troy and Schenectady.

The Albany theater proprietors and patrons were especially interested because of the fact that an affirmative decision will have the effect of permitting motion picture performances there on Sunday for the first time in the city's history. The theater men of Troy discussed the announcement and made bets on the court's decision, because the city of Troy now has Sunday shows and a negative decision means that they will be forced to discontinue. In the city of Schenectady there was also considerable concern because of a test case there similar to that which arose in Albany several years ago.

#### Sunday Shows Vary

In some portions of the State Sunday exhibitions are legal, while in others they are illegal because of conflicting decisions handed down by two Appellate Divisions of the Supreme Court. If the Binghamton case is carried to the Court of Appeals, Sunday movies will be declared legal or illegal throughout the entire State of New York. There appears to be considerable doubt if the Court of Appeals will be called upon in the question, for the reason that the exhibitors fearing a statewide prohibition, would bring pressure to bear against the Binghamton interests, it is said, and have the case withdrawn.

This has been done with other cases which have come before the lower courts.

The Albany test case arose several years ago when Le Roy Bender of Utica opened a theater in the city of Albany and gave one performance on Sunday. He was arrested and his attorney secured a writ of habeas corpus. The case went before Justice Morschauser of Poughkeepsie, who is of the Second Department, Appellate Division. He sustained a decision expressed in an opinion by Justice Gaynor, later Mayor of New York, which held that Sunday exhibitions of motion pictures were within the law. Manager Bender was discharged.

An appeal was made to the Third Department of the Appellate Division, which has jurisdiction over Albany, Troy and Schenectady and where there has been no similar case before. The result was a disagreement with the Gaynor opinion and a reversal of Justice Morschauser's decision.

The situation is now that Sunday movies are legal in the judicial district of the Second Department and are illegal in the Third Department of the same court, an Albany judge pointed out. For this reason, he said, Sunday shows were stopped in Schenectady and could be in Troy if the matter was pressed to an issue.

Motion picture interests in Binghamton announced that they would carry their case to the highest court in the State when Justice George McCann handed down a decision yesterday which vacated an injunction restraining the city police authorities from closing the picture houses on Sunday.

If the Court of Appeals decided against pictures on Sunday, an act by the Legislature would be necessary to permit them again.

#### Bill to Be Introduced

With the announcement that the question of the legality of Sunday motion pictures will be submitted to the Court of Appeals also comes the statement that a bill will be drafted and introduced in the Legislature next month authorizing the exhibition of motion pictures in any city of the state.

Sidney M. Cohan, president of the State organization of motion picture exhibitors, declares that their organization will use every effort to pass a bill for statewide legislation on the subject, maintaining that the only fair method is one which will apply to every city in the state.

It is said that more than eighty per cent of the members of the legislature have signified their intention of supporting a Sunday motion picture bill should it be introduced in the Legislature at the coming session.

George Roberts, manager of the Hudson Theater, said recently that Albany is the only city in New York State without Sunday shows. In the Capitol district, Schenectady houses opened on Sundays after a long struggle and have been going for about two weeks. Troy and Amsterdam have had Sunday movies for more than a year. "We feel that whatever is right for one city should be so for other cities in the state," said Mr. Roberts.

#### Movies for the Church

The Rev. Harry McCready, the live wire pastor of the Congregational Church in Willimantic, Conn., has solved the problem of Sunday pictures. The Brotherhood of the church has purchased a moving picture machine to assist the pastor.

#### Ohio Screen League Is Making Hopeful Progress

The Ohio Screen League, an organization formed to promote legalizing the Sunday pictures in Ohio, has notified all exhibitors in the state that a fixed tax of twenty cents per seat for all downtown houses and ten cents a seat for neighborhood houses has been levied upon the in-

dustry to defray necessary expenses.

Henry H. Lustig, president of the Ohio Screen League, and Fred Desberg, secretary, are devoting their time gratuitously and all active workers on committees are voluntary.

Exhibitors in all parts of the state are coming through with subscriptions in fine shape, and there is reason to believe that the moving picture amendment to the present Sunday baseball law will be passed with little opposition.

#### Pickford Attorney on Coast— Will Appeal Case

Dennis O'Brien, attorney for Mary Pickford, arrived in Los Angeles recently from New York, and will remain a fortnight attending to the legal business in connection with the little star's productions for the First National Exhibitors' Circuit.

Mr. O'Brien announces that the decision by which Miss Pickford lost \$108,339 in the Wilkenning suit in New York will be contested in a higher court. An appeal has been taken to the State Court of Appeals.

#### Tourneur Not Going to France

Maurice Tourneur, who is making pictures at Culver City, emphatically denies the reports that he will soon leave for France to produce pictures there. Mr. Tourneur came to this country in 1914 and has since produced many noted photoplays here. Consequently he feels that America has always supplied him with every need for those pictures, and he knows he can depend on America for anything he may ever want to do in the future.

## FILMS HELP FEED HUNGRY

### Motion Picture Branch of the Department of Agriculture Preparing for After-War Activities

**T**HE motion picture work of the United States Department of Agriculture has been redirected since the signing of the armistice to help more directly in meeting the needs of the world for food.

Secretary of Agriculture Houston has stated that "for a considerable period the world will have need particularly of a larger supply than normal of live stock and especially of fats. We should not fail, therefore, to adopt every feasible means of economically increasing our live-stock products. As a part of our program we should give due thought to the securing of an adequate supply of feed and to the eradication and control of all forms of animal disease."

#### Conservation Films Hurried

In carrying out this program the motion picture branch is rushing to completion projects that are deemed especially necessary for this work, such as those covering the care and handling of dairy and beef cattle and poultry, clean milk production, hog feeding and housing, the control and eradication of hog cholera, of insect parasites of live stock, and the transfer of cattle from drought-stricken areas to the corn belt, where feed is plentiful.

## DRAMATIC MIRROR

### NEBRASKA AND IOWA OUTLOOK DUBIOUS

#### General Closing Orders Threat- ened and Exhibitors Sadly Troubled—Newspapers Partly to Blame

While no widespread influenza closing order is in effect in Nebraska and Iowa, the situation is serious, with no promise of relief. Health commissioners of the two states are momentarily threatening to issue general closing orders; newspapers are "playing up" the influenza scare; every death that occurs is reported as resulting from influenza, and exhibitors say they are nearly prostrated by the situation.

The latest fad is an alternate seat order issued by the health commissioner of Omaha. He has granted theaters the privilege of remaining open if the proprietors will promise to seat their patrons in alternate rows to prevent crowds, but the scheme doesn't work well.

Hundreds of patrons have been turned away and the exhibitors are facing money losses. One leading exhibitor declared he would just as soon close his theater, since he can at the utmost expect only a half-capacity house.

Exchanges complain the exhibitors, because of the reduced attendance, are buying only cheap pictures, but the exhibitors deny this is true. They are still showing the latest releases, but their advertising has fallen off in the attempt to cut down expenses.

#### "Flu" Hits Coast Stars

A number of prominent picture stars are ill in Los Angeles with influenza, including Henry Walthall, J. Warren Kerrigan, Bessie Love, Ruth Roland, Bebe Daniels and Nell Shipman.

#### Other Films in Preparation

Films are also being prepared as part of the campaign which the Forest Service is making in co-operation with the Fuel Administration for increased wood fuel production and the substitution of cordwood for coal in regions where coal will be scarce during the winter.

Many features of the department's work which received little or no emphasis during the war, such as game preservation and the development of recreation on national forests, will also be featured in new films to be released during the winter months. They will be given a wide distribution.



## N. A. M. P. I. STARTS CAMPAIGN TO COMBAT THEATER CLOSING

Uses N. Y. Health Commissioner's Letter to Prove Houses in Operation Did Much to Lower the Death Rate in Largest City

**T**HE National Association of the Motion Picture Industry has inaugurated a nationwide campaign of education seeking to prove that it is a mistake on the part of public officials to close down motion picture theaters and other places of public gathering as a means of combating the epidemic of influenza.

This campaign has been started as the result of an extremely strong letter which the association received from Dr. Royal S. Copeland, Health Commissioner of New York, in which he states that the motion picture theaters of the city were of great assistance to the Department of Health in promoting the work of public health education during the epidemic.

### Copeland's Policy Justified

That Commissioner Copeland's policy in keeping the theaters open had this effect is substantiated in a table of statistics that has been compiled by the United States Department of Labor, showing that of the major cities of the country where the epidemic had the greatest hold New York, the largest city of the United States, which kept its theaters open all the time, had the lowest death rate.

The campaign which the National Association has started has for its object the driving home of these facts to the public officials of all the cities in the country of 25,000 population and over. A copy of the commissioner's letter to the association, a reprint of the statement issued by him, and published in the New York Times, explaining in detail why the death rate of New York was so low and giving great credit to the motion picture theaters for the part they played in keeping the death rate down, and the table compiled by the Department of Labor are being sent to all the motion picture theaters of the country, daily papers, motion picture exchanges, mayors of cities, chiefs of police, chambers of commerce, city and state health officers and superintendents of schools.

### Instructions for Exhibitor

With the material that is being sent to the motion picture theaters is a letter telling the exhibitor in detail how to use this material to its greatest advantage. The material has been designed in such form that the exhibitors can use it to post in their lobbies in the form of bulletins, and supplies them with the necessary information to enable them to throw slides upon the screen.

Following, in part, is Dr. Copeland's letter to the association:

I am pleased to comply with your request to furnish you with my observations regarding the relation of the theaters, and the motion picture theater in particular, to the recent epidemic of influenza in New York City. As you know, I was steadfastly of the opinion that in a city like New York it would be folly to expect to obtain relief through the closing of the moving picture theaters, when the crowded transportation lines and other densely packed places of assembly were permitted to operate. There never was any doubt in my mind regarding the status of the well ventilated, sanitary theater, but I did have serious objection to allowing the insanitary hole-in-the-wall theater to continue. Every place of the latter sort which our inspectors found was closed immediately and

was not allowed to reopen until the necessary alterations and improvements in operation were made.

In view of our experience in New York city where the death rate was the lowest of any large city on the coast, we are convinced that our decision to keep the theaters open was wisely made.

The moving picture theaters were of great assistance to the Department of Health in furthering the work of the public health education during the epidemic. Managers gave brief talks before the opening of each performance, advising their patrons of the requirements of the Board of Health regarding sneezing, coughing, and expectorating. In every motion picture theater in the city messages were flashed on the screen with appeals from the Board of Health for the co-operation of the public in stamping out the epidemic. Managers limited their audiences to the number of persons that could be seated, and prohibited smoking for the period of the epidemic.

My principal purpose in keeping open the theaters in New York City was to prevent the spread of panic and hysteria, and thus to protect the public from a condition of mind which would predispose it to physical illness.

Properly operated theaters were valuable factors in maintaining the morale of the city, and New York City was notably free from hysterical sense of calamity during our epidemic, and I am firmly convinced that it would have been very unwise to have closed them.

The decision to conduct this campaign and defray its expenses was decided at the meeting of the producers' and distributors' divisions of the National Association held Tuesday, Dec. 17. The following committee was appointed to work out the details of the campaign and to carry out a successful conclusion: John C. Flinn, Famous Players-Lasky; John M. Quinn, Vitagraph, and Frederick H. Elliott, executive secretary.

### Instructions for Wounded

Disabled men of the United States services are being instructed in motion picture operating at the American Red Cross Institute at 311 Fourth avenue, New York. The course is for two months and is under the direction of James R. Cameron.

## HEARST NAME OUT OF NEWS REEL

Pathe Now Producing and Distributing Own Weekly

Hearst-Pathe News disappears from motion picture screens all over the country following the termination Dec. 24 of a two-year contract under which Pathe Exchange, Inc., distributed the news weekly which was produced by the International Film Service, a Hearst organization.

Pathe officials are now producing and distributing their own weekly, "Pathe News," and they declare that present bookings indicate that the new weekly will have a much larger circulation with exhibitors than Hearst-Pathe News ever had.

## Good Effect of Debates on Pictures in Ohio Schools

An energetic exhibitor in Lorain, Ohio, Jay Gould, manager of the Temple Theater, has secured the co-operation of the school authorities to introduce into the schools a series of debates, the subjects being various reasons why moving pictures are better than the "legitimate" shows.

The points under discussion relate to the educational value of pictures, their accessibility to the masses, and their artistic production. The object is to stimulate an interest in the industry as a whole, and to overcome the lack of confidence in which it is now viewed as the result of unusual conditions. The debates are creating a lively interest among school children and parents which is reflected in the general attitude of the Lorain public toward motion pictures.

### Ban in Norwood, O.

Norwood, the suburb entirely surrounded by Cincinnati, has again put the ban on motion picture theaters. Over 1,000 new cases have been reported in Norwood.

## ROTHAPFEL TO BUILD THEATERS OVERSEAS

On Trip Through West With Goldfish—Latter to Make Fewer But Better Pictures

S. L. Rothapfel has announced that he expects to go to Europe shortly, and that he plans building theaters in Paris and London. He also said that American producers were getting busy on plans to send more American made films abroad than before the war.

Mr. Rothapfel and Samuel Goldfish arrived in Los Angeles last Saturday, after a twelve-day trip across country and down the Coast. They reported having visited Seattle, San Francisco and other northern cities.

Mr. Goldfish made some interesting announcements, among others that Goldwyn was going to head the movement among producers to make fewer pictures and better ones.

He reported having signed up Will Rogers in Cleveland, and said Rogers will shortly go West with his family, giving up the stage for several seasons at least.

Geraldine Farrar, he said, planned to cut her grand opera engagement short to arrive there early in March.

Pauline Frederick and Willard Mack will arrive about Jan. 2. Madge Kennedy arrived last Friday.

### Goldfish Now Goldwyn

Samuel Goldfish, president of Goldwyn Pictures Corporation, is no longer Samuel Goldfish. Under an order of Supreme Court Justice Thomas F. Donnelly he has been authorized to use as his legal name Samuel Goldwyn, which he coined two years ago, when he organized the Goldwyn corporation.

### Captain Fallon to Put War Experiences Into Films

A new entrant into the film field is the famous Captain David Fallon, M. C., of the British and Australian forces, who has been lecturing in cities of southern California and elsewhere on behalf of the Allied cause, and whose dramatic recital of his four years experiences in the great war has been heard by thousands.

The Captain proposes to put his war experiences into film form, through the fabric of which will run an intriguing romance. He has completed the scenario and is now negotiating for a producer. It is not yet settled who will make the picture.

### Spends £8,000 for Griffith's "Hearts of the World"

It is rumored that the J. C. Williamson firm spent over £8,000 on "Hearts of the World" which is running at the Theater Royal, Sydney. How they are going to retrieve this price is at present impossible to guess, although the firm is being rushed for bookings. Charlie Berkeley is managing the houses.

### Musicians Troubling in Butte

Reopening of the picture and vaudeville houses in Butte on Dec. 17 was put in jeopardy by the threatened strike of musicians for more pay. It also was thought the picture operators would go out in support of the musicians. The houses, it was rumored, would attempt to run without music.



# THE PICTURES' FIRST RUN REPORTED BY WIRE

From Every Part  
of the Country

Just Before  
Going to Press

## "The Heart of Humanity"

(Jewel—Produced by Allen Holubar—Dorothy Phillips)

One more name must now be added to the extremely brief list of motion picture geniuses. With one picture, "The Heart of Humanity," Allen Holubar takes his place with the masters of screencraft.

"The Heart of Humanity" is a war picture in which the battle scenes are so overwhelming as to drive from the mind the fact that the war is over. The spectacular impact of contending troops, the rain of high explosive shells and the wrecking of villages are so skillfully interwoven with the extremely human touches provided by a Canadian mother who has given five sons to the cause, efforts of Red Cross nurses to lead back from the shadow the children of Belgium and northern France, that the big theme of woman and the war hardly has the chance to make itself felt until after the picture is over.

Dorothy Phillips is the star of "The Heart of Humanity." She does excellent work in the role of the simple Canadian girl whose wedding day is marked by the enlistment of her husband in the Canadian air service. William Stowell is effective and convincing as the soldier husband. But the characterization that will live longest in the memory is that given by Erich von Stroheim of the Prussian officer.

"The Heart of Humanity" is a picture that may not be duplicated in many years. Mr. Holubar has presented a vivid, graphic story in a way that leaves nothing to be desired, and has proved himself a master of the fine points as well as the big spectacular angles of screen production. "The Birth of a Nation" and "Hearts of the World," long the classics of the motion picture, must now admit another classic to their exclusive circle.

*The Story*—Nanette, niece of a priest in a Canadian backwoods settlement, weds John, the eldest of five sons of the Widow Patricia. On the day of the wedding the war with Germany breaks out, and John with three of his brothers, enlists in the Canadian army, leaving the youngest brother at home. One by one the boys are killed in action, even the "baby" of the family, who finally induces his mother to let him go too, until only John is left. Nanette then leaves her baby with the widow and goes to France to engage in Red Cross work. For saving a number of children from a bombed hospital she is decorated by France, and with her husband returns to the little Canadian village.

## "Little Miss Hoover"

(Paramount—Marguerite Clark)

### WIRE REPORTS—EAST

Box Office Value.....Great

Exhibitor Comments: "Clark at her best." "Popular local favorite."

## The Values—Great, Good, Fair and Poor —Are an Exact Average, the Same Terms Being Used in All Wires to Us

### NAT'L BOARD OF REVIEW REPORT

Entertainment.....Good  
Story.....Good  
Acting.....Good  
Photography.....Good  
Technical Handling.....Well done  
Settings.....Good  
Quality.....Good

### SYNOPSIS OF STORY

Ann Craddock, a society girl, decides to help win the war. So when her grandfather loses his fortune, she brings about a meeting with his estranged brother, and the three settle down to farm life, where Ann buys chickens in order to supply the country with eggs. On the farm she meets Adam Baldwin and falls in love with him. He is believed by the villagers to be a slacker and they set out to tar and feather him. Ann goes to warn him and finds him dressed in his uniform for he is a returned wounded soldier. So all ends happily, and Ann decides to accompany him on a lecture tour.

## "A Lady's Name"

(Select—Constance Talmadge)

### WIRE REPORTS—EAST

Box Office Value.....Great

Exhibitor Comments: "One of the best comedies of the season."

### NAT'L BOARD OF REVIEW REPORT

Entertainment.....Good  
Story.....Good  
Acting.....Good  
Photography.....Good  
Technical Handling.....Good  
Settings.....Good  
Quality.....Fair

### SYNOPSIS OF STORY

Mabel Vere, a novelist, is in search of material for a book. To find the right type, she advertises for a husband—much to the disgust of her fiancé. She has many amusing experiments with the men who answer the "ad." and in the end she meets her real love in the person of a wealthy young man who had applied out of curiosity.

## "Tongues of Flame"

(Universal—Marie Walcamp—Al Whitman)

### WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Pleasing love story." "A good ending."

### NAT'L BOARD OF REVIEW REPORT

Entertainment.....Good  
Story.....Good  
Acting.....Good  
Photography.....Excellent  
Technical Handling.....Excellent  
Settings.....Excellent  
Quality.....Good

### SYNOPSIS OF STORY

Teresa, after a fight in a Western dance hall, caused by the jealousy of a man, escapes to the woods and is discovered by L'Eau Dormont, who takes her under his protection. Teresa falls in love with him. But Dormont imagines himself in love with a girl in a nearby settlement. He later discovers she has been trifling with his affections, so he realizes it is Teresa who really counts in his life, and he returns to her—just in time to save her from a forest fire.



Harry Morey has his hammer out ready to knock in "Hoarded Assets" (Vitagraph)



Two little runaways in "The Little Runaway" (Vitagraph), which is Gladys Leslie's latest starring vehicle

## "The Wildcat of Paris"

(Universal—Priscilla Dean)

### WIRE REPORTS—EAST

Box Office Value.....Great

Exhibitor Comments: "Unusually good." "Dean does fine work."

### NAT'L BOARD OF REVIEW REPORT

Entertainment.....Fine  
Story.....Very good  
Acting.....Fine  
Photography.....Good  
Technical Handling.....Well done  
Settings.....Good  
Moral Effect.....Wholesome

### SYNOPSIS OF STORY

Colette is a girl of the Paris underworld, who plans to aid her lover in robbing an artist. They are discovered, and the artist makes a captive of Colette and proceeds to tame her. Her lover and gang decree that she shall die for failing in her mission, but she escapes them. Then the war breaks out and the girl's true worth is shown, for she awakens to the needs of her country and arouses the gang and helps to win the war. She has many thrilling experiences in which the artist also figures and the end comes with a romance in sight.

## "The Love Net"

(World—Madge Evans)

### WIRE REPORTS—WEST

Box Office Value.....Fair

Exhibitor Comments: "Madge Evans good."

### NAT'L BOARD OF REVIEW REPORT

Entertainment.....Good  
Story.....Fair  
Acting.....Good  
Photography.....Good  
Technical Handling.....Good  
Settings.....Good  
Quality.....Good

### SYNOPSIS OF STORY

Captain Amos Barnes lives in a little cottage by the sea, waiting for the return of his son, who has gone to the front. His granddaughter, Patty, is his sole companion. Mrs. Gaythorne, whose house is back of the Barnes cottage, takes a fancy to Patty and seeks to adopt her. She is able to do so when she has Captain Amos turned out through the foreclosure of a mortgage. She takes Patty, and Captain Amos goes to the poor farm, which is run by a boyhood chum, Eben Cobbs. The third member of the old trio, John Harding, comes to test his nephew's hospitality and winds up at the poor farm, but he sails away with Patty and her grandfather, their troubles at an end.

## "The Mystery Girl"

(Paramount—Ethel Clayton)

### WIRE REPORTS—EAST

Box Office Value.....Great

Exhibitor Comments: "Clayton always a favorite."

### SYNOPSIS OF STORY

Countess Ted, known as "Driver 447" on the Western front, where she drives an ambulance, receives



word from her uncle, ruler of Lurania, to meet him in America with the crown jewels. The message is intercepted by a thief, who bargains with the pretender to the throne to get the girl for him, while he, the thief, keeps the jewels. Plans are well afoot, with Countess Ted on her way to America, when Capt. Barnes, an American officer, enters the story. He saves the girl, secures the jewels, and in the end marries the Countess, who returns to France with him in her capacity as ambulance driver.

### "Wild Honey"

(William L. Sherry—Doris Kenyon)

#### WIRE REPORTS—EAST

*Box Office Value*.....Good  
*Exhibitor Comments*: "Love story that charms."

#### SYNOPSIS OF STORY

A young clergyman falls in love with an actress, but both feel that a union between them might not prove a happy one, so they consult an older clergyman for advice. He relates to them his own history and how he finally married "Wild Honey." Now "Wild Honey" was a dance hall queen who ruled in a western town when the preacher was young. He openly accused her of her sinfulness and so won her dislike, but time and an insight into his true character changed all this, and after

an exciting courtship they finally married and lived happily ever after." So of course the young couple plan to follow suit.

### "Caught in the Act"

(Fox—Peggy Hyland)

#### WIRE REPORTS—WEST

*Box Office Value*.....Good  
*Exhibitor Comments*: "Good entertainment, nothing wonderful."

#### WIRE REPORTS—SOUTH

*Box Office Value*.....Good  
*Exhibitor Comments*: "Artistic portrayal by star."

#### NAT'L BOARD OF REVIEW REPORT

Entertainment.....Good  
Story.....Sufficient  
Acting.....Good  
Photography.....Good  
Technical Handling.....Good  
Settings.....Good  
Quality.....Good

#### SYNOPSIS OF STORY

Priscilla decides to meet a young editor who is attacking her father, so she poses as a seamstress and so makes his acquaintance. He immediately devotes himself to her and so she gains her point in having him cease his activities against her father. Later, she falls in love with him and things are going along nicely, when they arouse the criticism of friends who do not realize that they have been secretly married. However, in the end, all difficulties are cleared

away and the two settle down to a life of happiness.

### "The Captain's Captain"

#### WIRE REPORTS—EAST

*Box Office Value*.....Great  
*Exhibitor Comments*: "Joyce made big hit." "Local coloring excellent and big drawing card."

#### NAT'L BOARD OF REVIEW REPORT

Entertainment.....Good  
Story.....Good  
Acting.....Good  
Photography.....Good  
Technical Handling.....Good  
Settings.....Good  
Quality.....Good

#### SYNOPSIS OF STORY

Louise runs away from her straight-laced old aunt to live with Uncle Abe in a fishing village. There she discovers that Capt. Abe has been deceiving the natives with stories of a fictitious brother, Anizon—a pirate. As their interest in Anizon is waning, Louise tells Abe to have Anizon appear in the flesh and so confront them. Abe disguises himself as a pirate and appears. Then complications set in which almost cause the ruin of Louise and Abe, but a man enters the scene who sets things right and in the end Louise finds herself engaged to him and Uncle Abe happily extricated from an unpleasant position.

### "Sylvia on a Spree"

(Metro—Emmy Wehlen)

#### WIRE REPORTS—EAST

*Box Office Value*.....Great  
*Exhibitor Comments*: "Wehlen finely cast." "One of screens prettiest stars in excellent attraction."

#### NAT'L BOARD OF REVIEW REPORT

Entertainment.....Fair  
Story.....Fair  
Acting.....Fair  
Photography.....Good  
Technical Handling.....Fair  
Settings.....Good  
Quality.....Fair

#### SYNOPSIS OF STORY

Sylvia is tired of the restricted life she is forced to lead as a daughter of luxury. So she determines to "see life" and she prevails upon an ardent suitor to take her on a spree. She sees cabaret life at its worst and is thoroughly scared when a raid—which has been arranged for her benefit—takes place. In the end she decides to abandon gay life and settles down with her devoted sweetheart to domestic bliss.

### Pathe's New Albany Quarters

The Pathe Motion Picture Exchange has leased a large building on North Pearl street, in Albany, which will be converted into one of the most up-to-date exchanges in the country.

## BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

(East) **Great**—"Great stuff for now."

(East) **Good**—"Myers pleased." "A good story." (Cent) **Good**—"Comedy drama pleased audience."

(East) **Good**—"A comedy drama that entertained."

(East) **Great**—"Hart in one of his best." "Fine mixture of thrills and comedy." (Cent) **Great**—"Different type of Hart picture." (South) **Good**—"Hart in new atmosphere as pleasing as ever."

(West) **Good**—"Popular picture." (South) **Good**—"This is a splendid picture."

(East) **Good**—"Ford is given plenty of opportunity." "Prohibitionists will like story."

(East) **Good**—"Kane good as can be expected male attire." "Impossible story." (South) **Good**—"Kane makes good."

(East) **Great**—"Bessie Love always liked." (Cent) **Fair**—"Well done, but failed to draw the patronage it deserved."

(East) **Great**—"Pickford drew her usual packed house."

(East) **Great**—"Thrilling plot." "Well done by great actress." (Cent) **Great**—"Nazimova supreme."

(East) **Good**—"Replete with thrills." (Cent) **Great**—"A fine vehicle for star." (South) **Good**—"Mix at his very best."

(East) **Great**—"Fame of story filled houses." (Cent) **Good**—"Hamilton convincing, otherwise poor cast." (South)

**Good**—"Equals story in novel form."

(East) **Great**—"Bennett delightful." "Pleasing story." "Doing good business."

(East) **Good**—"Stars attract." "Story is only passable." (Cent) **Good**—"Good acting." "Fair story."

(East) **Great**—"Farrar packed them in." (Cent) **Great**—"A puller." (South) **Good**—"Farrar not at her best."

(East) **Good**—"Mestayer good." "Average story."

(East) **Good**—"Star and support excellent."

(East) **Great**—"Blackwell a big favorite." (West) **Good**—"Good picture."

(East) **Good**—"Salisbury building up a clientele." (Cent) **Good**—"Good as average."

(East) **Good**—"Pleasing." "Fast action." (Cent) **Good**—"Amusing." "Full of action."

(East) **Great**—"Met popular demand." (South) **Good**—"Very interesting, but ending rather weak."

(East) **Great**—"Popularity of star wonderful box-office attraction." "An excellent farce."

(East) **Good**—"Williams and Darmond popular local drawing cards."

(East) **Good**—"Appealing and refreshing." (South) **Good**—"Shows star's versatility effectively."

(East) **Fair**—"Child stuff does not go well."

(Cent) **Good**—"Strong play well done." (West) **Fair**—"Corinne Griffith good, with no support."

(East) **Good**—"A pleasing comedy drama." "A pleasing star."

(East) **Great**—"Caruso proves splendid screen actor." "Remarkable attraction." (Cent) **Great**—"Caruso surprisingly good in double role." (West) **Poor**—"Special advertising." (South) **Great**—"Pulled over by 'Shoulder Arms.'"

(East) **Fair**—"Child stuff not liked in neighborhood."

(East) **Great**—"Besides being a great drawing card, Kennedy's acting improves in every picture." (Cent) **Good**—"Story better than any of previous ones with Kennedy." "Title great drawing card." (South) **Good**—"Kennedy does best work of her career." "Has human interest but lacks novelty."

(East) **Great**—"A riot of fun." (Cent) **Good**—"Just the picture for Normand." (South) **Good**—"full of humor."

(East) **Great**—"Gripping gypsy play." "Young's acting splendid." (Cent) **Great**—"One of best spy stories produced."

"Best picture in which star has appeared."

(East) **Great**—"Vampire picture with lots of pep." (Cent) **Fair**—"Nothing to rave about." "Not pulling as it ought."

(East) **Great**—"Excellent screen play." "Promises greater popularity than stage production." (Cent) **Good**—"Popular on stage and popular on screen." (South) **Good**—"Human interest story well presented."

(South) **Good**—"Star likable." "Has good supporting cast."

(West) **Good**—"Ray at his best." (South) **Good**—"Slight story, but well constructed."

(East) **Fair**—"Story not strong." "Star good." (Cent) **Good**—"Satisfactory." "Good comments from patrons."

(Cent) **Good**—"An average picture."

(East) **Great**—"Very funny picture." "McIntyre should become a fine drawing card."

(East) **Good**—"Picture adds to Reid's well deserved popularity." (South) **Good**—"Appeals because it is different."

(East) **Great**—"Ferguson has large following." (South) **Good**—"Star and new leading man form winning combination."

(East) **Good**—"Powerful story." (Cent) **Good**—"Star at her best."

After the War, State Rights

All Night, Univ.

All the World To Nothing,

Pathe-Amer.

Branding Broadway, Param.

Buchanan's Wife, Fox

Craving, The, M. H. Hoffman

Dare Devil, Mut.

Dawn of Understanding, Vita.

Eagle's Mate, Param.

Eye for Eye, Metro

Fame and Fortune, Fox

Five Thousand an Hour, Metro

Fuss and Feathers, Param.

Grouch, The, World

Hell Cat, Gold.

High Tide, Tri.

Hitting the High Spots, Metro

Hitting the Trail, World

Hugon, the Mighty, Univ.

Just Sylvia, World

Kaiser's Finish, Warner

Man From Mexico, Param.

Man Who Wouldn't Tell, Vita.

Mirandy Smiles, Param.

M'Lady o' the Beanstalk, Pathe

Miss Ambition, Vita.

Money Isn't Everything, Pathe

My Cousin, Param.

No Children Wanted, Gen. Film.

Perfect Lady, Gold.

Perfect 36, Gold.

Road Through the Dark, Select

She Devil, Fox

Squaw Man, Param.

Strange Woman, Fox

String Beans, Param.

Testing of Mildred Vane, Metro

Three X Gordon, Hodgkinson

Too Fat to Fight, Gold.

Too Many Millions, Param.

Under the Greenwood Tree,

Param.

Vanity Pool, Univ.



## FROM PRODUCER AND DISTRIBUTOR

### ATHLETIC EVENTS ON SCREEN

**Sporting Activities to Be Shown in Monthly Release by Athletic Feature Film Corp.**

ARTICLES of incorporation filed in Springfield, Ill., Wednesday for the Athletic Feature Film Corporation revealed the formation of a company in Chicago that will boost sports in every moving picture theater in the country through the release of an athletic reel every month.

Incidentally, all the champions, ex-champions and would-be champions in every branch of sport will be pictured in actual competition for titles, and arrangements to release through one of the biggest booking concerns in the country will enable millions of sport page readers unable to attend the big sporting events to see their favorites in action on the screen.

The men behind the new venture banked upon a great revival in sports at the end of the war. They purchased several hundred thousand feet of film that had already been made of various champions in competition, but which have never been shown in the theaters. One reel is

ready for release in January, and another is practically completed for February. The company is at work on others.

It is the first time that any moving picture concern has devoted itself exclusively to sport subjects. The pictures include every form of outdoor and indoor athletic activity in which newspaper readers are interested.

The majority stock in the new corporation will be held by two Chicagoans who have had long experience in the sport game and who will direct the making of all the films. They are John H. Herman, for a number of years connected with the Selig Polyscope Co., and promoter of all the big wrestling matches in Chicago recently, and William Forman, former sporting editor of the Chicago Herald. G. O. Ballin will be treasurer of the new company. The company has ample studio facilities and financial backing.

### "The Scarlet Trail" Is Presented Here

Now that the war is over, there is once more room on the screen for photoplay propaganda combating the social evil, such as is offered in "The Scarlet Trail," which is being shown at the Thirty-ninth Street Theater, by G. and R. Productions. It was written and directed by John S. Lawrence, and is based on the pamphlet, "Don't Take a Chance," which was distributed among men of the army and navy by the Y. M. C. A. Beth Ivines and Charles Hope are the featured players.

"The Scarlet Trail" tells the story of a quack doctor, who, after being exposed by a newspaper, is upbraided by his son, who refuses to share in the money his father has made from his practice. When the son tries to enlist in the army, a blood test shows the presence of an inherited disease, which makes him unfit for military service. Returning home, the boy shoots himself, after leaving a letter in which he accuses his father of being his murderer.

The picture bears the indorsement of the Social Hygiene Division of the American Defense Society.

### Alma Rubens Now Heads Her Own Company

Alma Rubens will head her own company, which was recently formed by Charles Greenberg and Franklyn Hutton, controllers of the Brunton Studios in Los Angeles. The Robertson-Cole Co. will distribute them through the Exhibitors' Mutual.

### Zukor Off on Long Trip

Adolph Zukor, president of the Famous Players-Lasky Corporation, left New York last Wednesday for California.

### JAMES J. CORBETT TO STAR IN FILMS Ex-Ring Champ and Stage Favorite Will Appear on Screen for Universal

James J. Corbett, former champion heavyweight pugilist, one of the best known men in the theatrical world, has been signed to appear in Universal film productions. Mr. Corbett is completing his local business this week and will leave for Universal City, Cal., Dec. 30, when he will begin his work before the camera.

Mr. Corbett's entrance into films will undoubtedly find favor with many thousands of personal friends and followers in all parts of the world, for "Gentleman Jim" has personally appeared in every country in the world.

### Nazimova for Screen Only

Mme. Nazimova, whose success on the screen was the outstanding sensation of the year in the motion picture industry, according to unanimous opinion, will devote all her time during the coming year to screen work.

Six productions in all will be made by the famous star. Arrangements for the new series of Nazimova super-features have just been completed by the actress in co-operation with Richard A. Rowland and Maxwell Karger, who present the Nazimova productions.

The pictures will be photographed in California, where the star has already gone, accompanied by her director, Albert Capellani.

### LAEMMLE IS OPTIMISTIC

**Universal President Foresees Cut in Cost of Picture Making in 1919 as Peace Result**

SATISFACTION and optimism are expressed by Carl Laemmle, president of the Universal Film Manufacturing Company, in his comment on the work of his company during 1918 and plans for production of films during 1919.

"For a time when Government officials were debating the question of what industries should be affected by the 'work or fight' order, opinions of certain Congressmen and national officials differed as to the motion picture industry," Mr. Laemmle explained.

"However, when the great good that the motion picture did during the various drives, and the fact that proper films created a proper spirit among Americans in addition to bringing before the world the necessity of an Allied victory, were called to the attention of the authorities they were easily convinced that the motion picture was essential.

"Peace will do much for the film industry as a whole. Peace will also provide us with many new themes for photoplays, and many authors who have gone to France will return to prepare new stories. Though it



THOMAS H. INCE

Directing Ince-Paramount Productions

### New \$250,000 Ince Studio to Open Jan. 1

"It is with gratification and relief that I look back over the past eighteen months of photoplay production," said Thomas H. Ince after giving his O. K. to a few final details for his new \$250,000 picture studio at Culver City.

"In the new studios, which will be occupied about Jan. 1, we will have plenty of room and every modern equipment for efficiency and speed.

"With our new equipment we will be able to produce bigger, better pictures and already plans are being made in the scenario department for stories with powerful plots."

### INTIMATE FILMS

**Educational to Distribute Photoplay Magazine Supplement**

Douglas Fairbanks, Mr. and Mrs. Sidney Drew, John Emerson, Anita Loos and other star players and writers will be among the star releases of the Educational Film Corporation beginning the second week in January. Obviously these folks aren't booked in feature productions, but in journalistic reports of their home and studio activities. James R. Quirk, publisher of Photoplay Magazine, caught 'em off their guard and imposed attitudes and self-directed personal doings and snapped 'em in the so-called Photoplay Magazine Screen Supplement.

Contracts were signed last week whereby the Educational will distribute one Photoplay Magazine Screen Supplement each month. Each one will be a thousand-foot intimate portrayal of world-famous screen stars. A novel form of advertising will consist of sixty-foot trailers offered to exhibitors the week preceding the showings.

### Clara Kimball Young Ahead of Her Schedule

For the first time since the organization of Select Pictures Corp. Clara Kimball Young is ahead of her schedule in the completion of features to be released in her Select Star Series. "The Road Through the Dark," which is scheduled as the December release, is now being shown. "Cheating Cheaters" will follow.

Miss Young is planning a flying trip to the East and is expected in New York during the holiday period. The assembling of a wardrobe for her next picture is one of the principal causes for the eastern trip.

### Exhibitors Mutual Completes Banking Plans

The Exhibitors' Mutual Film Corp. has completed its banking arrangements for handling advance deposits made by exhibitors. As the Robertson-Cole Co., bankers and importers, has arranged with the Exhibitors' Mutual organization to distribute all its film purchases, it also becomes the banker for the exhibitors. Accounts have been opened in each city containing an Exhibitors' Mutual exchange, and as soon as the advance money is received it is deposited to the credit of the Robertson-Cole Co., who become guarantors that service will be rendered or money refunded. Thus the exhibitor's deposit is absolutely safeguarded and cannot be drawn out or used until it is earned.



## ZUKOR OPTIMISTIC ABOUT INDUSTRY

**Thinks Film World Bigger Than Ever and Sees Great Year Ahead for Famous Players**

"THE motion picture industry during the past twelve months has weathered the stormiest year since its inception," says Adolph Zukor, president of Famous Players-Lasky. "Never before has our business been confronted with such perplexing problems as appeared during 1918. Through it all the industry has survived, bigger and mightier than before. The motion picture has stood the acid test. War and epidemic have welded together an enterprise that, had it been less potent, less beneficial to mankind, would have tumbled and perhaps fallen into a ruin that would have taken years to rebuild. The fact that it did not fall speaks volumes for its strength."

"To everyone who has stood by the industry and contributed toward its everlasting recognition in the eyes of the world must surely come a distinct sense of gratification and pride at this time when the future seems clear of obstacles."

"The new year is perhaps the greatest in history for the commercial world. If not handicapped it will be the greatest for the motion picture industry and for the Famous Players-Lasky Corporation."

### Brandt Will Handle Serials for Universal

Joe Brandt, assistant treasurer of Universal, has a new job. Beginning the first of the year, he will devote his time to a co-operative system of motion picture exploitation. He will make an extended tour of the exchanges to carry a campaign planned by Universal to all the leading cities and newspapers. Some of his time will be spent in Universal City, Cal., where he will have much to do with the selection of serial scenarios and other phases of their production.

### Rex Beach on the Coast

Rex Beach and his wife are in Los Angeles, where Beach's stories are in course of production at the Goldwyn Studios. Among them is "The Brand," under direction of Reginald Barker, director of "Carmen of the Klondike," and other northern photoplays. A notable cast is appearing in the picture, including Kay Laurell, a new Goldwyn star, former Follies beauty.

Robert McKim is playing one of the principal supporting roles.

### Feist With Goldwyn

Felix F. Feist of the World Film Corporation, has been elected a vice-president of the Goldwyn Distributing Corporation.

*Meg, Beth, Amy and Jo, the Little Women of Wm. A. Brady's production of the same name*



### Wilson in France Shown in Pathe News Reel

Pathe Exchange, Inc., will have a special reel devoted entirely to the arrival of President Wilson at Brest, France, on the George Washington. Starting with the meeting of the George Washington, the battleship Pennsylvania and the convoy of destroyers miles out at sea, every event of this momentous occasion on Friday, Dec. 13, has been recorded by a coterie of Pathe's crack cameramen, who were sent to Brest ahead of the George Washington. They then turned out to sea with the British and French battleship fleets.

### Abramson Makes New Film

At the Biograph Studio, Ivan Abramson is at work on a new production for the Graphic Film Corporation under the title of "The Echo of Youth." The cast includes Charles Richman, Leah Baird, Pearl Shepard, Marie Shotwell, Jack McLean, William Bechtel, Peggy Shanor and Philip Van Loan.

## NEW U. S. PICTURES SHOW WAR PHASES

**Series of Six Films Tell Story of Special Activities Behind Firing Line**

The new Government series of pictures, with the general title "U. S. Series," each covering a single phase of the world war, gives promise of meeting with immediate success both with the exhibitors and the public.

The first picture of the series, "If Your Soldier's Hit," released Dec. 23, illustrates the efficiency of the Medical Detachment and the Field Hospital Corps.

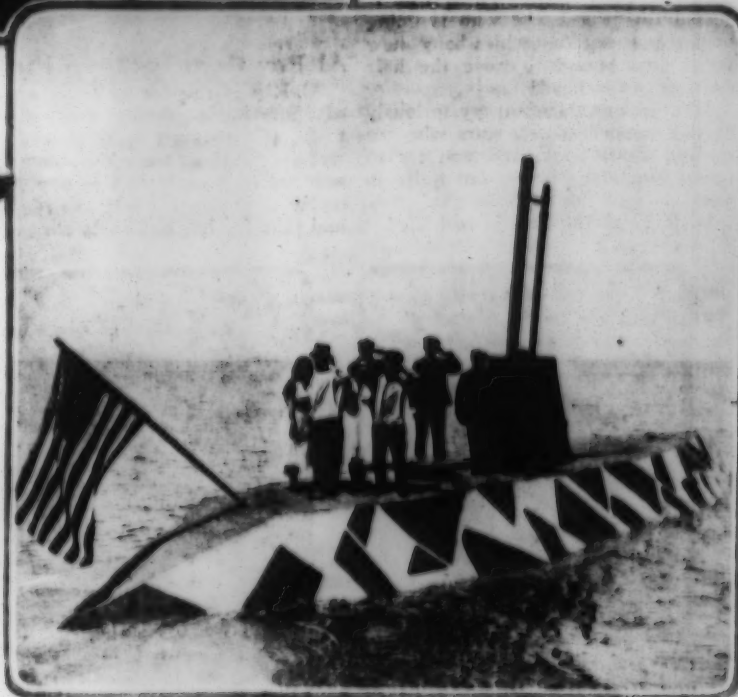
The second picture, "Wings of Victory," is for release Jan. 6. It is the full story of the air program of the United States, how it was prepared and how it was carried out. The third picture, "Horses of War," shows how the horse still holds his place of honor on the field of battle. "Making a Nation Fit" is the fourth release, giving interesting views of how the Government proceeded to make fighting men out of men of sedentary habits. The fifth picture is "The Bath of Bullets," showing in a striking way the sweeping fire that precedes the modern soldier in his advance. "The Storm of Steel," the sixth of the series, showing how the Government expended \$12,000,000 in guns and munitions, is the complete story of the Ordnance Department.

### General Continues to Handle Red Cross Films

General Film will maintain its present pace of distribution in 1919, according to a statement from Frank Tichenor, general manager. Red Cross pictures, he said, will be handled by General as heretofore, but it is not the purpose of the Red Cross to realize a profit from them. The intention is to show the people of the United States how the millions they subscribed are being expended.



Beside having a well-formed person, Marie Prevost has a well-formed mind. She has decided the portly party is to travel in but one direction, in "Hide and Seek" (Sennett-Paramount)



The simps, sailors and submarine stand at attention for the Stars and Stripes, in "Simps and Submarines" (Vitagraph)

## TELLS ABOUT THE PEOPLE OF THE SCREEN

Edited by E. A. BARRYMORE

### ASTRA STUDIO CUFF NOTES

Once upon a time it was a fruit packing house—now it's a romance cannery! In other words, it's the Astra Studio, headed by Louis J. Gasnier, and its releases are through Pathe.

An ideal place for a romance cannery too, plumped back against the purple foothills in Glendale, which is only a suburb of Los Angeles, with much space surrounding for promised expansion.

Mr. Rehmaker is the studio manager now. You know he lost a leg in a street-car accident not long ago, and though he helped direct the military part of Griffith's "Hearts of the World," he cannot act any more. A cheerful, hospitable person, Rehmaker, who makes you feel happy and at home the minute you strike the studio.

Mr. Gasnier is courteous, too, in the nice French way which makes you feel for the moment you're the only person in the world.

Down the country street—reminiscent of Fatty Arbuckle, who last occupied the studio—ahorseback with hair flying gallops a young girl. She nearly runs over you, but draws up just in time to escape that catastrophe.

It isn't! Yes, it is, too! Ruth Roland! And she doesn't have to do this galloping scene at all—she's just does it for fun, out of the fullness of her pep.

Over on a set is a very lovely young woman and a dark young man.

Miss Ward says "Hello!" in her nice, chubby way—which is always the same—and you move along.

Yes, it's for Pearl White, who is expected this week, and who is going to have a regular whizz-bang new serial just bound to raise the hair right off your head!

Mr. Gasnier tells you mysteriously of two important new stars who are coming along soon, and you try to pump him about them, but quite in vain.

Well, heigho! Such is reel life!

### Miss Cassinelli's Idea of a Christmas Holiday

Dolores Cassinelli, the "Cameo Girl," has quite a unique idea of how to spend her Christmas holiday. At the Metro Studio, where she is completing the third Leonce Perret Production, she declared that on Dec. 21 she would quit work until January.

Miss Cassinelli said: "I shall have to do shopping for two days—then afterward," pointing to three trunks in her dressing room. "I shall start answering these letters received from film fans during the last months. I think it will take the better part of my vacation, because what you see here is only a part of film fans' tribute. The rest are in my home at the hotel."

### Winifred Westover Back in Comedy

Winifred Westover has returned to the realm of comedy once more. She vowed she would stick to drama and could not be lured back to the farcical, but now along comes one Roscoe Arbuckle with a mighty tempting offer for Winifred to be his film sweetheart, and she accepts. Winifred has commenced work already on her first comedy with Arbuckle.

### "Dusty" Has a New Boat

Dustin Farnum is one of those men you can't down. Now that he's been twice defeated in speed contests by Frank Garbutt's hydroplane in races around Catalina Island, he is having a new motor boat built to order. Dusty says it will make everything else on the Pacific look like it's drifting backward. The new boat is to be called Over the Top II. It is being built under Farnum's direct supervision.

### Al Ray Recovers from Illness

Al Ray is recovering from a case of ptomaine poisoning and expects to be able to start work in about a week. During ten days' time he lost twelve pounds and is now busy trying to regain his lost avoirdupois, and thus far has had some success.

### Fellows with Canadian Army in Vladivostok

Rockcliffe Fellows, prominent screen leading man, is now serving his country with the Canadian-Siberian Expeditionary Force, and is at present stationed at Vladivostok, where he is attached to the staff of Col. Powell, Military Governor.

Mr. Fellows is remembered for his work with Ethel Clayton in "The Bondage of Fear," "The Web of Desire," "Man's Woman" and "The Modern Woman"; with Clara Kimball Young in "The Easiest Way," with Kitty Gordon in "The Wasp" and in "Regeneration."

### Club Named for Niles Welch

Niles Welch, the handsome young Paramount leading man, now has the honor of having a club named after him. It is the Niles Welch Club of Newark, N. J., and in a letter from the secretary Mr. Welch was told that his permission to thus use his name was hailed with delight.

Niles Welch is one of the favorites of the members via the screen, and has a standing invitation to attend a meeting of the organization if he goes to Newark.

### Hard to Lose His Valet

Kempton Green recently returned from Spokane, where he was co-starred with Mitchell Lewis. In his mail Mr. Green found a letter from his former valet informing him that he had saved his transportation and would soon arrive to take his job back. Having dispensed with luxuries, Mr. Green is looking for a job for a good Chinese cook or valet.

### Mayo Finds His Forte

Director Tefft Johnson was quite pleased to learn recently that his latest picture with World Films, "The Love Defender," featuring June Elvidge and Frank Mayo, is the best work Frank Mayo has done for some time. Mr. Johnson says a mistake was made in casting Mayo as a heavy man in the past few pictures. Frank is essentially a leading man.

### LITTLE TRIPS TO THE STUDIOS

At the Biograph Studio—Mr. Curtis, a very courteous but efficient door-keeper, questioned our right to enter—we call for Mr. Persons, the studio manager—he is out. We use the phone and call for Lieut. Bruner at the U. S. Army Photographic Headquarters. We failed to get the lieutenant on the phone, but the door-keeper thought we did. (Lieut. Bruner owns the studio.)

In the upper studio we find Hobart Henley, who plunged into fame recently when he wrote and produced "Parentage." Mr. Henley is directing Pauline Frederick in "The Woman on the Index" for Goldwyn. Willard Mack, the author of the script, is playing an important part. Others in the cast who usually play leading roles are Wyndham Standing and Jere Austin. Standing appeared opposite Elsie Ferguson recently and leaves soon for Savannah, Ga., to make another picture with Miss Ferguson, which will be directed by Emile Chautard for Famous Players-Lasky.

In the lower studio Ivan Abramson is producing "The Echo of Youth," featuring Leah Baird, supported by Charles Richman and a notable cast, including Pearl Shepard, Marie Shotwell, Peggy Shaner, Howard Hall, Jack McLean and Philip VanLoan. The latter, a well known director, is assisting Mr. Abramson. Ben Berk, formerly assistant to Arvid Gillstrom, is technical director. Evidently Mr. Abramson believes in capable assistants. Berk was with King Bee Comedies for several years.

As usual nearly every member of the Ivan cast has either been starred or featured. Peggy Shaner attracted attention recently by her work opposite Eugene O'Brien in a Red Cross feature. Howard Hall has written several successful dramas and scenarios. Marie Shotwell has been with E. H. Sothern and Frohman companies, and played Shirley in "The Lion and the Mouse."



George Stilwell, well known stage and screen star who recently returned from South Africa



Clara Kimball Young, now busily engaged in turning out Select pictures at Hollywood, Cal.



Marguerite Marsh, playing the feminine lead in "The Master Mystery," the Rolfe serial



Jack Raymond is in France with the Over There Theater League, playing in Mary Boland's company



### Jack Young a Real Photographer

Many cameramen when asked regarding their past achievements will say: "When I photographed 'The Birth of a Nation.'" Jack Young, one of the youngest men in the business, can make this claim with nonesty, for Jack's credentials prove that he not only assisted, but produced excellent results.

Mr. Young is at present making film accompaniments for illustrated songs in which Marguerite Snow is featured. The difficulties heretofore encountered have been overcome by this young genius, and many song publishers are using this method to present their songs to the public. The films are directed by Dallas M. Fitzgerald and produced by the Camera Craft Film Company.

### Indian Camouflage

George Kelson, assistant to Director Harley Knoles in producing "Comrades," Thomas Dixon's latest feature, was selecting the cast. An Indian chief accompanied by his daughter entered the studio. The girl spoke perfect English and did all the talking during the interview. Finally Mr. Kelson said: "I am sorry, but I can't use this fellow if he can't talk English," whereupon the chief turned to him and said, "Who told you I could not talk English?" He was engaged.

### Garwood Back to Stage?

Although William Garwood insists he is going to remain in pictures and not return to the stage, there are many rumors to the contrary. Billy has been keeping in close touch with the spoken drama and has been constantly seen with a prominent theatrical manager.

He has received several offers to go back to the footlights after his success in "The Common Cause," and his friends believe he will accept. Billy says he won't. He ought to know.

### Ora Carew Gets Suitable Story

Ora Carew and her director, Walter Wright, are carefully going over the scenario for Ora's first production at the head of her own company, adding many little touches to aid the story. She has been considering going in business for herself for some time, but decided to postpone the venture until she could get a suitable vehicle with a strong plot, and the necessary comedy relief. She has at last secured what she believes to be "just the thing," and will commence work in a few days.

### Helen Doing a Big Bit

Helen Ferguson, the ingenue who appears in J. Stuart Blackton's labor picture, may not be a star, but she has done some twinkling as an entertainer in the army camps and is one much admired by the boys. Two hundred and fifty of her photographs have been sent to men in service "over there," who requested them after seeing her in some of the Esanay films in which she made her first success.

Just now she is writing two letters a week to each of the nineteen service men still on her correspondence list.

### It's Never Too Late

Frank Losee detests the weary routine of waiting between sets at the studio. Recently noticing the placid expressions on the faces of the women members of the company who were knitting for the soldiers, he declared that he was going to sew vests for the Stage Women's War Relief.

"And just as I was waiting for my wife to get the material for me, peace had to go and be declared," he bemoaned.

But French and Belgian orphans are still needy and the supply of underclothing and dresses made of discarded hosiery still is in demand. This is only a suggestion. Frank might collect discarded socks and go into the underwear business.

### Stowell's Family Quandary

"Wanted: a family," is the advertisement Bill Stowell, Dorothy Phillips' leading man, threatens to insert in the daily press. The editor of a well known photoplay journal has asked for an intimate illustrated interview with Stowell, showing him at home in the bosom of his family. Bill is a bachelor, and can't decide whether to admit it or to hire a temporary family.

### Why Not "Sandy" King?

Henry King has been having a sandy time since he returned from the desert where he filmed the exteriors for his last William Russell feature. Every time he puts on a piece of clothing he wore on that trip he finds it full of sand.

### Bert Lytell Grows New Hair on His Ranch

Bert Lytell, Metro star, has arrived in Los Angeles.

He drilled for several months at the Hollywood Officers' Training School, after which, being in line for a commission, he was called by Uncle Sam to the training school at Waco, Texas. There he spent ten days, when the Kaiser, hearing of Bert's having entered the army, the war was called off and Bert received an honorable discharge.

But not, alas, until after his head had been shaved so that his hair didn't look the least bit like an actor's locks. Wherefore, reflecting that as he raised alfalfa up on his Napa ranch, he could probably also raise hair, he went up there and remained until his poll again presented to view a luxuriant growth of nut-brown locks.

### Dorothy Dalton Purchases Brand New Pup

Dorothy Dalton has just purchased a new Boston bull terrier with which she expects to carry away high honors at all the kennel shows in America. The animal has been named Honey Blossom and is now eight months old. Roxie Jane, a two and one-half year old terrier also owned by Miss Dalton, has won six bench show ribbons.

### Some Fur Costume!

In Allen J. Holubar's recent photoplay, "The Girl Who Dared," from the story by James Oliver Curwood, one of the fur costumes worn by Dorothy Phillips, the star, is valued at \$5,000. It is the property of Fred LeRoy Granville, cameraman of the Holubar company, and was obtained by him during the year he spent in Siberia with the Stephenson expedition while on his trip around the world.

### Tom and Orange Blossoms

Tom Moore has become a confirmed Californian. Already the Goldwyn star is arranging plans that will keep him in the Golden State. He has his eye on an expansive orange grove. Frank Chance, the former baseball idol, is now one of the most successful orange growers on the Coast. Moore and Chance are fast friends and with the aid of Chance the star hopes to have a large tract all his own soon.

### Mabel's Chef d'Oeuvre

Mabel Normand has enlisted the services of a Japanese cook. To one of her associates in her new Goldwyn picture, "Sis Hopkins," the little Goldwyn star divulged why she had selected a Nipponese. "I killed two birds with one stone," Miss Normand explained. "He is an exceptionally fine cook, and he helps me decipher the letters I get every week from my Japanese schoolboy friends."

### Ruth Roland Star Shooter

Ruth Roland, through practice during the lull in picturemaking, has become a crack shot, under the schooling of "Chick" Bowen, cow-puncher and premier gun artist. She recently performed the expert feat of hitting a can thrown into the air and plugging it again as it hit the ground.



Belle Bennett, Triangle leading woman, all aglow

Betty Compton, the heroine of the serial, "The Wolf-Faced Man" (Pathe)

William Desmond, smiling for Triangle

### Globe Trotting Paul Perry

Paul P. Perry, the youngest of the Famous Players-Lasky staff of cameramen, can lay good claim to being a globe-trotting photographer. He is now on his way back to Hollywood after having visited Honolulu and New York.

In Honolulu he photographed "Hidden Pearls," featuring Sessue Hayakawa, and in New York "Good Gracious, Annabelle!" which will feature Billie Burke. Lila Lee was Mr. Perry's star before Miss Burke.

Mr. Perry has been turning a crank about three years, a year of which was spent in assisting older men. But he has been "on his own" for more than a year now, and his productions speak for themselves.

### Did Austin Know Football?

College football was the topic of discussion at the Green Room Club one night recently. Jere Austin got into the argument and seemed to know the game pretty well. Some one asked where he learned the game, and right here "the pussy jumped out of the gunnysack."

The boys had no trouble recalling "Big Jere Austin," the sensational fullback of the University of Minnesota, who played such a sensational game a few years ago and was a candidate for the All-American team.

After graduation he practiced medicine, financed a road show and took sick in a small town. Then "Doc" Austin took his place and has been on the stage or in pictures ever since.

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## LITTLE TRIPS TO THE STUDIOS By "Barry"

We find Joseph Gleason directing Gladys Leslie in "Beth." Kempton Green is the leading man. We had a chat with Green recalling the days when he was a Lubin star. We showed Mr. Green a letter received in our mail recently from a fan asking where he was and when he was going to return to the screen.

Mr. Green evidently has many admirers, for we have received many such letters. He said he was glad to be with Vitagraph, and thinks Mr. Gleason is a wonderful director and Miss Leslie so easy to work with! She shares the important scenes with her leading man, so Mr. Green expects it to be the best picture he ever made.

If Vitagraph likes Green as he likes Vitagraph, this will not be his last picture. On another set we find Tom Terriss directing Alice Joyce in "The Lion and the Mouse."

Conrad Nagel, leading man with Alice Brady in "Forever After," is playing opposite Miss Joyce in this production.

One of the famous villains of the screen enters and comes right over and shakes hands and tells us he is glad to see us. We know he really means it, because he is Georgio Majeroni and he is an old pal of ours.

He introduced us to Stanley Walpole, who also hails from the land of the Antipodes.

Another Australian is Paul Scarsdale, directing Harry Morey.

We look around for our friend Francis X. Bushman and are disappointed; he is out on vacation. An interview with Frank is always interesting because he usually has so many nice things to say about other people working in the picture with him.

Of course Frank's hobby is the Bushman Club, a national organization for the betterment of pictures.

### Nazimova to Get Hair Cut

Once again will Nazimova clip her locks in the cause of art. The brilliant Russian actress bobbed her hair to play the French artist's model in "Revelation," and now she will have it shorn quite short for the role of the half-Chinese girl, Mahlee, in her forthcoming production of "The Red Lantern," to be filmed at the Nazimova west coast studios in Hollywood under the personal supervision of Director-General Maxwell Karger, with Albert Capellani directing.

### Pearl Shepard's Big Role

Pearl Shepard graduated from school four years ago at 14. She then played an ingenue part in an Ivan Abramson production, and a year later won a beauty contest at Madison Square Garden. In the past four years she has been studying and now is picked for one of the leading parts in a forthcoming Abramson feature, where she will share honors with Charles Richman, Leah Baird, Marie Shotwell, Jack McLean and William Bechtel. She may also have a part in B. S. Moss' "Break the News to Mother."

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ionable folk of Chicago,  
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Germans have tried to  
suppress, but which  
will always be pre-  
served in the Royal  
Museum of Brussels, as

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little country has suf-  
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the audience was the  
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The Members of the Institute appreciated the op-  
portunity of viewing your great film Picture entitled  
'Belgium, the Kingdom of Grief.' Every chair in  
our Hall, seating about 2,400, was filled and many  
were unable to secure admission.

The Picture is an interesting and vivid portrayal of  
the History of Belgium and of her period of devasta-  
tion and suffering.

In the course of the hour and three-quarters that  
the Picture was on the screen, I saw no one leave the  
Hall, a striking tribute to the interest aroused.

We are glad to be able to announce to our members  
that two additional presentations of the picture will  
be given.

Yours very truly,  
**CHARLES D. ATKINS, Director.**